

VOL. V.—NO. 20.

NEW YORK, THURSDAY, NOVEMBER 16, 1882.

WHOLE NO. 146.

✓ Sebastian and Pierre Erard.

THE following extracts are taken from one of a series of articles on "Great Companies and Trading Firms," now appearing in *Colburn's New Monthly Magazine*, an English publication:

In 1794, Sebastian Erard obtained his first patent for an improvement in the pianoforte. As far back at least as 1777, the common action for grand pianofortes was in general use, and nothing was done toward improvements in that action until the Erard repetition action was patented in 1821. At the beginning of the century there were two kinds of grand pianofortes in use—the English and the Viennese—opinion being divided as to their respective advantages. While the action of the English grand pianoforte produced richness of tone by the better blow of the hammer, the Viennese instruments were noted for their light touch and brilliancy of tone. Great musicians were divided in their opinions as to the merits of the two systems. A performer accustomed to play on an English pianoforte found the Viennese instrument deficient in power and depth of tone; while a player of the modern school was very much impeded by the weight and want of repetition of the English action. To unite the qualities of the two systems was the problem the makers were soon called upon to solve, and Sebastian Erard was solicited by the great performers of the day to enter the lists and strive for the prize that would ultimately come to the successful inventor. Patents taken out in 1807, 1808, and 1810 show the gradual improvements he designed, but it was not until about the year 1821 that the entirely new system for his grand pianoforte was completed. His nephew, Pierre Erard, took out a patent for the invention on December 22, 1821.

In 1824, a perfect grand pianoforte was produced, to serve as a model. The most important improvements in the new pianoforte were the "repetition action," a new mode of fixing the wires through metal drilled studs, with an improved bearing to produce a better vibration, and a new construction of the case, which for the first time was braced and had a complete system of metal fixed bars, nine in number, over the wires. Events favored the new instrument and brought it at once into prominence. It was just finished when Liszt arrived from Germany, and the talented boy, then only eleven and a half years of age, gave his performances on a pianoforte of Erard's construction. Accustomed to the German instrument, he would have been unable to display his wonderful execution on the old English pianoforte, and it was well for both the inventor and the pianist that the instrument was completed at that period. Its success was so complete and so readily acknowledged that Pierre Erard at once entered upon the manufacture of the pianoforte as well as of the harp.

Royal preference was the next mark of appreciation of the new instrument. George IV., whose ears the merits of the invention had reached, sent expressly for one of Erard's pianofortes, and in order that it might be compared in his presence with one constructed on the old system, the two instruments were placed in the throne room and a celebrated professor of the piano was commanded to play upon them. The approval of the king was unqualified, Hummel, the German composer, having played on Erard's pianofortes at a series of concerts given in London, in the year 1830, and at the private musical parties of Queen Adelaide. Thalberg the celebrated pianist and composer also played on Erard's pianofortes whenever he was in England, as did also Mendelssohn and a host of other composers and artists of less celebrity.

John Farcy, a civil engineer, who was examined by the Privy Council before the extension of the patent, thus described Erard's "repetition action." He said: "The difference between Mr. Erard's piano and the grand piano commonly in use before this invention, is that the hammer is at all times under the control of the key, so that the smallest impulse given to the key is necessarily attended with a corresponding impulse of the hammer upon the string. The objection to the old grand action is that the key must be allowed to return almost to the level of the other keys after having been pressed down, before it can repeat another blow. In Erard's action there is a spring applied which does not exist in any other ac-

tion for pianofortes." The firm is now carried on in the joint names of Sebastian and Pierre Erard. Their pianofortes have lost none of their early reputation, and at all exhibitions to which they have been sent, they have invariably gained first-class honors.

✓ Extemporaneous Playing.

THE rarity of the power of playing extemporaneously with definite purpose, constructive skill, and grammatical accuracy, is a fact often commented upon. There are surely causes for the rarity of this valuable power, for it bears no proportion to the much larger amount of creative ability always to be found in our midst, even though that rarely presents itself in striking and sublime force. It may be safely asserted that such extemporaneous power as will fulfill the artistic conditions required by musicians is only displayed by those artists who are experienced masters of the art of composition, as displayed on paper. This fact points to another, the developed character of the power of extemporization in music. Now, it would seem that extemporization is to the musician what the function of speech is to those expressing their own thoughts off-hand by a verbal language; yet the power of speaking, from friendly conversation up to public oratory, is not only possessed by everyone to a more or less extent, but is practised habitually with some degree of success by many neither conversant with logical processes, or the technicalities of literary construction.

The trained musician ought to be able to extemporize just as the educated writer can make himself understood correctly and clearly in extemporary speech; and although eloquent speech is not by any means the gift of all fluent writers, literary men possess the gift to a much larger extent than musical people possess the faculty of extemporizing satisfactorily laid-out music. The shapeless musical nonsense, without time, objectivity or developed growth, so often doing duty as extemporaneously evolved music, has no more real value in its way than has the disconnected babbling of children and poor bereft idiots; consequently, such extemporization calls for no consideration before a tribunal of musicians of trained instincts and powers. Without pretending that any method or amount of practice can produce those mental gifts which form in combination the power of making music, whether on paper or extemporaneously, it is certain, however, that these powers may be largely developed by systematic thought and practice. It may, indeed, be fairly said that the presence in our midst of comparatively few fully accomplished extemporizers is to some extent owing to the want of a developing power in the methods by which harmony is generally taught. What would be thought of training literary men almost entirely upon a system which would barely guide the student to the extent of linking together two or three words only in accordance with their grammatical connections?

Now this is very much what is done for the musical student of composition. In harmony, the links he is told of amount to the proper preparation, treatment, and resolution of those chords which by reason of their lack of solidity, or through the presence of dissonant combinations, require to be properly approached and properly departed from. In the study of counterpoint, too, a similarly restrictive course is pursued, and here, as in harmony, the student is not encouraged to the prolonged enunciation of systematic thoughts, save, perhaps, in the treatment of sequential harmonies. How different is the course of study and reading experience of the literary student. He is accustomed to the analysis of complete sentences, to the reconstruction and transposition of verbal periods, and to the construction and contemplation of model poems, speeches, and other complete and compact efforts of verbal power. Then, again, the man using words gathers strength and experience from the use and daily observation of the effect of current verbal idioms; whereas the musician speaks a tone-language far removed from the impressions and expressions which prevail in daily life. It would seem that the conditions which favor the verbal expression of thought might, if capable of a corresponding application to the tone-language, lead to a more general development of the power

of musical extemporaneous performance.—*E. H. Turpin, in Musical Standard.*

✓ The Componium.

THE Brussels Conservatoire of Music, as is no doubt well known to our readers, has been for some years past engaged in the collection of old, unique and curious instruments, and, through the generosity of the owners of many interesting relics, have amassed a considerable number of interesting instruments. The following is a description of the instrument which heads this article, for the particulars of which we are indebted to *L'Echo Musical*:

The componium is the work of one Diderich Nicholas Winkel, a native of Amsterdam. Of all the mechanical arrangements that have been applied to musical instruments, this is alike the most important and curious. Unfortunately, however, the conception and execution of the work cost its inventor first his reason and afterward his life. He died in 1826. The work was accomplished about the year 1821, and had a great success in Paris. It was distrained upon by the legal authorities in payment of money lent to the inventor, and was lodged for many years in a pavilion near the Barrière du Trône, where it suffered considerable deterioration in consequence of the humidity of the air. The instrument was redeemed by an enthusiastic amateur, M. Matthieu, and was for a period of twenty years subjected to such awkward and unskillful trials and performance that its internal organization was completely disorganized. After the death of its inventor, the componium was purchased by the well-known organ builder, M. Cavaillé-Coll, who, not having time to attend to it himself, ceded the instrument to M. Auguste Tolbecque, who in his turn handed over this masterpiece of mechanical ingenuity to the Brussels Conservatoire.

In the componium are comprised two distinct instruments—namely, an ordinary orchestration with its cylinder, on which are inserted the usual pins and wires, and which, by its revolution, gives motion to a key-board containing a series of organ pipes; and the componium proper, having for its object the composition of new variations on a given theme or subject of eighty bars. To this end, its constructor has contrived two cylinders on which are alternately two measures of silence and two of action; these are geared in such a manner that one plays while its fellow is silent, and this in spite of the continuity of the rotary movement. Further, they are marked so as to present on the one hand the necessary working pins for the execution of the original theme, and on the other those which successively produce seven variations on the same theme. When the componium is put in action, it plays first the original tune, and on touching a lever the instrument commences to compose. The various measures are then mingled by a longitudinal movement of the cylinders, and it is this mixing or mingling of the measures which gives birth to the infinite variation of which the componium is capable. The possible combinations and variations are almost infinite, amounting to the formidable number of 14,513,461,557,741,527,824.

Supposing, therefore, that five minutes were allowed for the execution of each set of variations, it would take 138 trillions of years to perform all the possible combinations! [The foreign system of notation, however, counts a trillion as a thousand billions, and not a million billions as in England.] Space will not permit us to describe in full the details of the mechanism, which throughout is of the most ingenious description. The instrument contains the following stops:—salcional, gambe, quintaton, three flutes, violin, trumpet, and these are supplemented by a triangle and tambourine.—*Musical Opinion.*

Prof. L. W. Mason, of London, who went to Japan under a two years' contract with that government to introduce the prevalent musical systems of this country, has been re-engaged for another two years' term, notwithstanding that a rigid economy of public expenditures has been instituted, the Japanese officials testifying emphatically to the efficiency of his work there.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

Yearly, - - - - - \$4.00
Single Copies, - - - - - Ten Cents.

NEW YORK, THURSDAY, NOVEMBER 16, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher.

P. O. Box 3715. 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 150 So. Fourth Street, JULES VIENNOT, General Manager.

Southern Office: F. G. HANCOCK, General Manager, corner Broad and Alabama Sts., ATLANTA, GA.

OUR small instrument dealers are following the example of our large piano manufacturers and exporting goods to foreign countries. No one can complain of this state of affairs, and we hope that our foreign business will continue to increase.

IT cannot be charged to the music trade that inventions directly connected with it are scarce. On the other hand, they are as numerous as in any trade, and quite as ingenious. Musical patents have employed the attention of men of the largest brains.

AS with the American piano manufacturers, so with the English, many of whom are said to be busily engaged enlarging their factories. Nothing is a surer index than this of a solid and growing business in both countries, which, it is to be hoped, will continue to steadily increase.

EVERYTHING of a certain age is entitled to respect, but at present and in this country we do not bother our heads discussing which firm is the oldest, but which turns out the best instruments and the most of them at that. Enterprise and push is what America values, and not reliance on anything that was a long time ago.

THE Monday Popular Concerts have commenced, but the scheme laid out for the present season plainly indicates that the choice of works will be limited to a few modern composers in conjunction with the old. A London journal remarks that English writers and executives have had no great attention paid to their claims by the directors.

MANUFACTORIES devoted to producing special parts of pianos and organs seem to be continually springing up. The demand no doubt justifies whatever new establishments are started, and it would be pretty safe to assert that there would be few manufacturers of pianos and organs if every firm had to make every part of such instruments.

IT is hard to understand how any manufacturer can take sides with the union in such a strike as the Steinways'. Manufacturers, without a single exception, ought to see the danger of encouraging men to make demands which they themselves could not accede to. The fact is, however, that there is no such thing as "combination" in the music trade, and, hence, workmen receive sympathy from those who, in the past, fought against them in the most vigorous manner.

THE Society of Arts, London, recently held an examination in the Theory of Music, but much dissatisfaction has been expressed concerning the manner in which it was held and the results attained. It is said that first-class certificates were awarded pupils whose knowl-

edge of the subject was very limited indeed, while several scholars who were well up in the subject failed to pass at all. It is to be regretted that such evident partiality is thus openly displayed in so excellent an institution.

THE London and Provincial Music Trades Review has had a long editorial against the "Long Credit System," which, it asserts, has so long handicapped the musical instrument trade. The fact must be patent to every one that those firms which can transact most of their business on the C. O. D. plan are sure to tide over difficulties that would otherwise suffice to break them down. The "long credit system" is nothing but a system of continually-renewed bills, which, in the long run, ends disastrously.

WHAT various minds are engaged in listening to the works presented at every concert! Some there are who can only take in one form of beauty, and fail to appreciate all others. They torture themselves on the question of which piece is the best on the programme, and if they are able to decide this to their own satisfaction, endeavor to force others to think as they do themselves. They miss the general beauty of the entertainment, and only feast on a particular side of it, at the same time being convinced that to think thus is to exhibit a hypercritical taste. To such it should be repeatedly remarked that narrowness such as is their characteristic is not only offensive to others, but stops a broad growth—a growth that eventually enables one to grasp at once the general essence of things.

THE ordinary theatre orchestra is an abomination in the sight of not only musicians but of people of refined taste. Aside from its general incompleteness the playing is of a coarse and crude character. Of course, managers have to consult the expenditure account when arranging with musicians for nightly performances. It, nevertheless, would seem preferable to do away with music altogether rather than torture unoffending ears in the way that is so very commonly done. When but few instruments are employed, there can hardly be a doubt that a really fine piano is a judicious if not necessary addition to the musical forces. It fills up chords in a wonderful manner, and can furnish an accompaniment to a solo voice or instrument that only an excellent orchestra could make up for.

IT was recently said by an English writer that the best places in English orchestras were filled by foreigners, as a consequence of which pupils were not allowed by their parents to study orchestral instruments, because this branch of the profession was unremunerative. This fact is more apparent here than in England, for it is scarcely possible to find an American performer in our chief orchestras, as they are made up nearly altogether of foreigners—mostly Germans. This state of affairs cannot last forever, for as America becomes more and more permeated with musical taste, more natives will choose the profession of the orchestral player and will take places in our orchestras. America pays generously enough for its musical entertainment, but native talent should have its share of such expenditure.

THE strike at Steinways' has more than ever brought to the front the question whether manufacturers are to run their own factories in precisely the way they wish or not. The Union deliberately throws down the gauntlet every now and then and impudently asserts that the factories are to be run as it desires, on pain of its owners being left without workmen. Naturally enough, the smallest manufacturer rebels against such a decree, and when he sees a foremost firm take firm ground on the matter is delighted at the prospect of a settlement of the issue once and forever. Workmen have many grievances, no doubt, and are now and then forced to bear what is unjust; but when they wish to dictate to a manufacturer whom he shall or shall not employ, they overstep the boundary of common sense, and must in the end be badly defeated.

BERLIOZ'S "La Damnation de Faust" was some time ago performed for the first time in Holland. Although splendidly executed, the public of Amsterdam did not show that appreciation of the work that was to be expected in these modern days. The work was variously discussed by the critics, most of whom seemed stunned by its peculiarities. America, some year or so ago, gave the work an enthusiastic reception, a fact that speaks volumes for our musical progress. We are not so conservative in our views and tastes as are some older civilizations, and it is as well for us that we are not. Altogether we are fast advancing as an artistic nation, and

novelties of every type are received with intelligent enthusiasm, especially works of more than usual grandeur and magnitude. This country must become a great art centre.

NO body of men are more generous and impulsive than musicians, but no class of men commit more foolish if not graver errors. The New Casino has been opened and closed. This is a mistake, as everyone will admit. A second opening must of necessity be tame, however superior as a spectacle it may be to the first. The public enthusiasm has been damped in the new place of amusement, and it will be no easy matter to rekindle it when desired. A better instance of misdirected impulse it would not be easy to indicate. The energy and business enterprise that planned the work and that has carried it through so far, should have been exhibited in the matter of opening the new building. Unfortunately it was not, and thus the *clat* attendant on an appropriate opening has been sacrificed. Things will come all right, perhaps, when the Casino is actually finished.

IN an editorial on "Technical Education" in the London and Provincial Music Trades Review, for October 15, the following sentence occurs: "The tyranny of trades unionism as practised in America, and as some years ago certain people tried to practise it here, has proved a sufficient warning." The strike at Steinways' factory has sufficiently proved that the expression, "The tyranny of trades unionism," means something. That belligerent strikers can force other workmen, willing to work, from carrying out their wishes, is a state of affairs that seems to exist with greater impunity in this country than in that of any other. With the idea of the equality of all men, artisans have arrived to believe that manufacturers have no right to run their factories in the manner they wish, nor employ reliable men to do important work if these employees happen to be or to become distasteful to their subordinates. Truly, the relations between employers and employees need to be thoroughly well defined.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The question of the genuineness of Merkel's new organ works has been finally settled by the following letter of Paley & Willis, published in a recent issue of the *Musical Standard*: "We certainly thought our reply to Mr. Best's letter in your columns was as clearly to the point as anything could well be. However, for Mr. Best's satisfaction, we beg to inform him that the six 'Celebrated' Marches, as well as the other works, were composed for the organ by Gustav Merkel, and are not 'arranged matter' for that instrument."

...The effect of a chord on an organ is greatly determined by the manner in which it is dispersed through the scale—a remark made some years ago by that excellent organist and musician, E. J. Hopkins, in a preface to some organ arrangements. Certain notes in every chord will bear doubling oftener than others, a fact well known to those who are able to write eight-part choruses and to orchestrate with any degree of skill. A passage is often wholly ruined by a crude presentation, and it is doubtful whether any but able organists can effectively write for the organ.

...Organists will be especially interested in the announcement that the posthumous works of the late Chevalier Lemmens are to be published in three volumes, under the auspices of a committee, at the head of which is M. Gevaert. Although Lemmens was not a great composer, his works possess a charm peculiar to themselves, and are, moreover, brilliant and effective. Organ programmes frequently gain by one of his pieces being put down on it, and the public listens to such compositions with much interest. The volume referred to above will, therefore, be welcomed with sincere pleasure by all who have obtained a certain mastery over the king of instruments.

...Alexander Guilmant, the distinguished French organist, is to spend a fortnight in England from December 5. On December 6 he will play at the Union Chapel, Islington. On December 9 and 16 he will be heard at the Bow and Bromley Institute. Doubtless provincial managers and those interested in organ recitals will avail themselves of the presence in England of this great artist, by securing his services. M. Guilmant will no doubt have ample opportunity of appearing before his numerous English friends, as his fame is wide-spread. No organist of any pretension is ignorant of his organ compositions, which, for genuine worth and well-calculated effect, are not excelled by those of any modern composer whatever.

...James Higgs, in a lecture on the organ and organ arrangements, says: Another point to which I call attention is the frequent use of the combination "full without reeds," these being reserved for the climax of the composition. Now, in old organs, "full without reeds" meant full, with the omis-

sion of an eight and four-foot stop; and in organs without doubles the effect must have been brilliant, not to say thin. Few, I suppose, will deny the wisdom of playing the organ on the principle of "saving a trot for the avenue"—I mean with some reserve of power and effect for the climax—but this, I think, is rarely prescribed or done now-a-days by playing on a combination of "full to mixtures." We often see "full to fifteenth;" we often see "full." Now it would be an interesting point to inquire, why has the combination under consideration gone out of fashion? Have mixtures degenerated? Is it a penalty we must pay for the manifest advantages of equal temperament? Is it that the true intervals of the mixture work being dissonant with the tempered intervals of the scale, engender a harshness that tends to exclude from common use one of the characteristics of true organ tone, unapproachable by any combination of other musical instruments?

...John White gave his first organ recital in Chickering Hall, on Monday last, November 13. The programme embraced Rheinberger's "Fantasie Sonata," which was played with Mr. White's accustomed skill. The "Ciacomma," by Pachelbel, is an interesting work, and was well treated by the player. Merkel's "Concert piece in E flat minor" was followed by Mailly's "Sonata in D," op. 1, a work which displayed Mr. White's excellent execution and taste. The recital closed with Thiele's "Concert Satz," for two performers, in C minor. W. A. Raboch assisted Mr. White in this selection, and deserved praise for his very creditable playing. The recital was an interesting one.

...Frederick Fielding died at his residence, No. 43 West Thirty-first street, on Friday, November 10, of injuries received on the 3d inst., by falling into an open coal-hole in front of No. 242 West Thirty-fourth street. Mr. Fielding was one of the best blind musicians in the city. He was forty-seven years old, born in England, and came to this city when about six years of age with his father. Frederick was blind almost from his birth, and when he reached a suitable age his father sent him to the Institution for the Blind in Philadelphia, where he was educated. He early developed a great fondness for music, and, on graduating, returned to this city, where he pursued his music studies with the special view of becoming an organist. About 1859 he was appointed professor of music and organist in the Institution for the Blind, which position he held up to the time of his death. For the past eighteen years he has been the organist of Chancellor Crosby's church. Mr. Fielding was in the habit of walking about the city without the aid of any one to guide him.

...The series of recitals to be given upon the newly-constructed festival organ, in the Crystal Palace, London, commenced on October 14, being led off by the Palace organist, A. J. Eyre. The performances are thus to be continued: October 21, Dr. J. F. Bridge; October 28, Dr. Peace; November 4, Dr. Gladstone; November 11, W. S. Hoyte; November 18, W. T. Best; November 25, E. H. Turpin; December 2, W. Parratt; December 9, Mr. Mullineux; December 16, C. H. Lloyd. These recitals take place immediately after the regular Saturday orchestral concerts, and although a goodly number of the audience leaves after the instrumental and vocal performances are ended, a sufficient number remain to hear the noble instrument handled by the superior solo artists engaged. The organ has been much improved by the overhauling and additions made by the builders, Gray & Davison. Every pipe has been re-voiced and the wind-pressure revised, while some important additions have been made, among others a new large open diapason on the great; a fine opheicleide, 16 ft.; bourdon, 16 ft.; and violoncello, 8 ft., on the pedal organ; and on the solo organ a set of carillons. The new pedals are slightly concave but not radiating. The directors may congratulate themselves upon now having an instrument worthy of the Crystal Palace.

Notes from Hartford.

HARTFORD, Conn., November 11, 1882.

THE music trade in Hartford seems to be unusually brisk. Ludlow Barker reports good sales and a driving business. His stock of pianos is constantly changing, although he manages to keep a full stock on hand. Prominent among them are the Chickering pianos, both square and upright. He feels elated just now at an order from Nilsson for one of them for her concert here next Monday evening, and he will also supply one for her room at the hotel.

The new firm of Galleys & Metzger is pleased with the success it has already obtained. Although it has only been in business a couple of weeks, it has sold a number of Weber and Emerson pianos. It has just put in a very complete stock of sheet music, and claims a great advantage in having everything fresh. Its line of classical pieces and that for teachers' use is unusually fine. Its store has recently been renovated and improved, and is as pleasing to the eye as it is convenient for trade.

That William Wander & Son are doing a fine business is patent from the fact that Mr. Wander has purchased the building in which he has had a store so long, and altered it to accommodate his increasing trade. Three floors are now devoted to organs and pianos, and almost another to sheet music. They claim that they are unable to obtain pianos as fast as they can dispose of them, and are obliged to order a

long time in advance. They make a specialty of Steinway and Fischer pianos.

For a small city, Hartford is well catered to in the way of amusements. The American Theatre is well patronized this season, and shows a constant succession of the best variety stars.

At the Roberts Opera House the principal attractions the past week have been "Esmeralda" and Gilmore's Band. "Esmeralda" drew a fine house, partly on its merits and partly on account of Mr. Gillet, the dramatist, who is a native of Hartford. If I am correctly informed, the story was also written in this city during a protracted visit of Mrs. Burnett.

Gilmore's Band opened a series of entertainments to be given at the Opera House weekly, comprising concerts and lectures. The Saturday evening concert was a success, and was followed on Sunday evening by a so-called sacred concert, although there was only one distinctively religious number performed, the other music ranging from an opera overture to a rollicking drinking song.

At Unity Hall, Professors Churchill and Hibbard have each read to admiring audiences. The Mitchell Quintette appeared with Professor Hibbard and sang delightfully. The best rendered selection, "The day has awakened the skies," was beautifully phrased and well shaded, but the audience seemed to have been captivated by Hatton's "Ripe Strawberries"—a more sprightly and taking composition.

W. M. Payn, an old actor, and recently a costumer, of this place, has been for some time an inmate of our City Hospital, but is now convalescent and will probably soon again be among us. He is well known to the fraternity as an old-time player, and has trod the stage with many English actors of note. He has several of his pupils now on the boards professionally, and has something to do with most of the amateur performances given here. Many friends will be glad to welcome him back.

HENRI.

Chicago and Music.

CHICAGO, November 6, 1882.

THE past week has given us several notable musical entertainments. On Thursday evening the Apollo Club opened the season with the performance of Gade's "Crusaders" and Mendelssohn's "Hymn of Praise." For the former the soloists were Miss Beebe, Mr. Knorr, and Mr. McWade; for the latter, Miss Beebe, Miss Heckle and Mr. Mockridge. Miss Beebe had not been heard here in concert for several years, and it was certainly a pleasure to listen to her again. Her singing was, perhaps, more enjoyable in the "Hymn of Praise" than in the "Crusaders," but throughout it was so musicianly as to charm the audience. Fault may, indeed, be found with her reading of the solo "Praise thou the Lord, O my spirit," but aside from the tempo taken, which was too slow, the matter is, after all, largely one of individual taste. Mr. Knorr sang with his usual care and accuracy, his worst fault being a certain coldness which has been heretofore noticed in connection with his work. Despite this he is the most reliable and satisfactory tenor in the city. Mr. McWade seems to be retrograding fast; he sings with a bellowing tone, is careless in pronunciation, and continually forces his voice in a most disagreeable manner, producing tone of a coarse and vulgar quality.

Mr. Mackridge is a young tenor with a voice of excellent quality, but he succeeded in ignoring the dramatic quality of his recitative, "Sing ye praise," and the aria, "The sorrows of death." His position upon the stage, an inclination backward, is calculated to interfere with the proper control of his breathing powers. While he has much to learn, he has also excellent vocal gifts, which should enable him, with adequate study, to take a high place upon the stage. Miss Heckle unfortunately sang considerably out of tune in the duet with Miss Beebe, "I waited for the Lord." The two voices are not at all calculated to blend with each other, and Miss Beebe's musicianly phrasing and smooth tone only served to heighten the contrast. Mr. Tomlins directed with his usual skill, and obtained some excellent work from the orchestra. Mr. Eddy, at the organ, added much to the effect of the performance, and Mr. Seeboeck, at the piano, did what little he had to do with care and good taste. The chorus work was remarkably effective.

Miss Markstein gave a piano recital the same evening, in which she was assisted by Mr. and Mrs. De Prose. She possesses considerable technique, but very little musical feeling. Mrs. De Prose has a very little voice, somewhat thin, and can by no means be considered an artiste.

Mr. Eddy gave the fifth and last of his present series of organ recitals this noon with the following superb programme: Toccato in F (J. S. Bach); "Benediction Nuptiale" (Camille Saint-Saens); Overture "Triumphale," Op. 11, (manuscript—F. G. Gleason); aria, "Total Eclipse," from "Samson" (G. F. Haendel); W. C. Coffin; Grand Sonata in C minor, the 94th Psalm (Julius Reubke); song, "Yearning" (Anton Rubinstein); W. C. Coffin; theme, Variations and Finale in A flat (Louis Thiele). He has, perhaps, never played with more brilliancy, combined with finely considered effects of shading than on this occasion. The Reubke Sonata, particularly, produced a stupendous effect.

Messrs. Seeboeck and Winkler gave a recital on Friday evening, which was much enjoyed.

Next week we are to have the Boston Ideals at the Grand Opera House.

FREDERIC GRANT GLEASON.

Worcester Items.

WORCESTER, Mass., November 8, 1882.

MR. HENSCHER'S Orchestra gives three symphony concerts in Mechanics' Hall during the season. We are sorry to see that tickets are selling very slowly. W. H. Stanley's Company takes the road about November 10.

E. Francis Thompson is in the field with a neat circular soliciting engagements for lyceum entertainments, &c., offering a varied and well-selected programme of readings, either miscellaneous or Shakespearian.

Trade at the music stores is reported very good.

Nearly all of the teachers have resumed their classes.

The organ factories are all running full time.

The Munroe Organ Reed Company is running extra time, and the Loring & Blake Organ Company has ceased to sell its agents in Australia, preferring to take that branch into its own hands.

Leland & Son sell Chickering's and Knabe's pianos.

Gorham & Co. report excellent sales of the Kranich & Bach pianos. I saw your paper on their counters. They do an immense business in band and orchestra music and supplies.

L. Merrifield is agent for Weber and Vose & Sons, and says that trade is very favorable.

W.

Rochester Jottings.

ROCHESTER, N. Y., November 6, 1882.

MUSICAL dealers in our city this fall are pushing matters for all they are worth, and from all appearances are kept rather busy. One of our prominent dealers informed me that he had done half as much again business this year as he had during the same time last year. In fact, all of the dealers in musical instruments say that they have done a larger business this season than ever. The only complaint is that they cannot get the instruments from the manufacturers as fast as they require them.

Since the elevation of the Central-Hudson tracks and the removal of the depot to the east side of the city, State street, on which most of our largest music houses are located, has presented rather a lonesome appearance, and parties coming to the city for musical goods have been patronizing the stores on the east side. To counteract this tendency to stray, the State street men held a meeting, with Henry S. Mackie as chairman, and decided to hereafter run a line of free carryalls to and from all local trains, and hope by this to retain all their old trade.

We have had a surfeit of amusements, good, bad and indifferent, so far this season. Probably the most satisfactory of all was Collier's "Lights o' London" Combination, which has just ended a week's successful engagement at the Grand Opera House. It was one of the finest scenic effects ever exhibited in our city, and probably to this may be attributed the success of the week. For this week we have billed Baker and Farron, 6th, 7th and 8th; Geistinger, in comic opera, 10th and 11th, at the Academy of Music; Joseph Murphy, in "Kerry Gow," 6th, 7th and 8th; Harry Weber, in "Nip and Tuck," 9th; Leavitt & Pastor's Combination, 10th, and Manchester & Jennings' Variety Show, 11th, at the Grand Opera House.

W. J. PATRICK.

Detroit Doings.

DETROIT, November 5, 1882.

THAT excellent company of burnt-cork artists, called "Thatcher, Primrose and West's Consolidated Mammoth Minstrels," occupied the Detroit for the first three nights of the week, while George H. Adams, in his new and exceedingly amusing pantomime, as the "Post-Boy of Paris," filled out the rest of the week. Both companies drew large audiences.

At Whitney's, where the management is particularly to be commented upon for its uniform courtesy and consequently ever increasing popularity. John T. Raymond has occupied the boards during the entire week with "Fresh" and "Col. Mulberry Sellers." In the last-named play Stella Boniface made an excellent portrayal of *Laura Hawkins*, especially so in the fourth act. Of course, Mr. Raymond is incomparable as ever, and richly deserves the liberal patronage that is bestowed upon him; though a change of "Fresh" for something fresher and better would be advisable.

By far the best company so far, at the Park Theatre, is the Leavitt and Tony Pastor's United Combination, that has been playing there a week's engagement. Manager White knows how to cater to the taste of his audiences, consequently seats are always at a premium in his house.

The Strakosch English Opera Company is announced for the 13th, 14th and 15th, with Minnie Hauk, Cora R. Miller and Letitia Fritsch as prime donne sopranis. Miss Miller is to sing in "Trovatore," supported by Mme. Seguin-Wallace, *Arucena*; Traverer, *Manrico*, and Geo. Sweet, *Conte di Luna*. The opera will be given in Italian. A great deal is expected of Miss Miller, who has been studying dramatic action with Du Breuil, of your city.

—Léo Delibes was lately in Brussels superintending the rehearsals of his opera, "Jean de Nivelle," which is shortly to be produced at the De la Monnaie Theatre. He has returned to Paris for the re-opening of his composition class at the Conservatoire, and the first rehearsals of "Lackmé" at the Opéra Comique.

Socks and Buskin.

....Oliver Doud Byron is at the Windsor Theatre with the same sensational plays as ever.

....F. W. Bert, theatrical manager, San Francisco, Cal., has filed a petition in insolvency. Liabilities, \$51,176; no assets.

...."The Romany Rye," at Booth's Theatre, is in its second month and is still drawing large audiences. It will be withdrawn after two weeks.

....Minnie Cummings has written a new play, and will go to London next month with a view of producing it there so as to procure an English copyright.

....Minnie Maddern, the bright and clever little actress who lately, at the Park Theatre, made her first appearance in New York, was in Baltimore last week, and met with great favor.

....The Christmas pantomime at the Drury Lane Theatre is to be "Sinbad," which has been written by E. L. Blanchard. It is to be produced by Augustus Harris on a scale of great magnificence.

....The Major Opera House at Frankfort, Ky., belonging to the city and built at a cost of \$40,000, was totally destroyed by fire on Sunday. The loss is covered by insurance to the extent of \$15,000.

....Mary Anderson appeared before a fair-sized audience at Fort Wayne, Ind., on the 4th, as *Pauline*, in "Lady of Lyons." Rice and Hooley's Minstrels appeared to a small audience on the 3d.

....Joseph Brooks, of the firm of Brooks & Dickson, has gone to Louisville to superintend the production of the new play in which John T. Raymond will shortly appear. The piece is called "In Paradise," and is well spoken of.

...."Money Bags" was produced at the De Givens' Opera House, Atlanta, Ga., November 3 and 4 and matinee to good houses. Salsbury's Troubadours Company played at the same house on Monday night, November 6.

....The sale of seats for the third week of Mrs. Langtry's engagement began on Monday morning, at eight o'clock, at Wallack's Theatre. A line of ticket buyers was formed on Sunday evening on the sidewalk as early as nine o'clock.

....Sarah Bernhardt will probably start from Paris on April 20, 1883, for her South American tour, for which it is said that she will receive £33,000 for fifty performances. Mme. Bernhardt will be accompanied by M. Damala and M. Diendonné.

....Ford's Opera House, and the lots on which it is located, in Washington, D. C., were sold at public auction, on November 6. The property was bid in by Mary Byrnes for \$55,000; it is encumbered for \$30,000, which the purchaser assumes. This sale does not interfere in any way with John T. Ford, whose lease holds several years yet.

....A theatre party numbering over three hundred has arranged to visit Wallack's Theatre on Monday evening, the 20th inst., to see Mrs. Langtry in "As You Like It." The party has been organized in Long Branch, and will be composed of residents of the Branch and the villages along the line of the railroad. A special train will be chartered for the

occasion, and souvenir programmes will be given by the manager of the theatre to the ladies in the party.

....Mary Anderson began a week's engagement on Monday evening at the Grand Theatre, Cincinnati, during which she will be seen in "Romeo and Juliet," "Love," "The Daughter of Roland," "The Hunchback," and "Pygmalion and Galatea."

....The "Professor" was produced in Ithaca, N. Y., Thursday, October 30, by the Madison Square Company, to a large and fashionable audience. On Saturday, November 4 the "Irish-American" was presented to a small house, and was received very coldly.

...."The Squire," at Daly's Theatre, is still announced for an indefinite period, and New Yorkers owe it to themselves and to Mr. Daly to crowd his house so long as "The Squire" remains at his theatre. It is one of the most charmingly written and thoroughly well-acted plays that have graced the New York stage in the past ten years.

....A good house greeted Wm. J. Scanlon in "Friend and Foe," at the Academy of Music, Scranton, Pa., on November 10. Mr. Scanlon as *Carroll Moore* was fine, his famous "Peek-a-boo" song in the last act was repeatedly applauded. Willie Edouin, in "Fun in a Photograph Gallery," was at Scranton on November 13. Other engagements are Minnie Maddern, in "Foggy's Ferry," November 23; Mme. Modjeska, in "Frou Frou," November 30.

....Mr. Wyndham's company at the Union Square Theatre has made a pronounced hit, and that infallible sign of success—"standing room only"—has been displayed frequently since these favorite London actors took temporary possession of the theatre. "Fourteen Days" and "Ruth's Romance" have been continued this week, and on Monday, the 20th inst., the company will produce "Brighton," which was localized for the London stage from Bronson Howard's "Saratoga."

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Spear & Dehnhoff, New York City.

Checkmate Galop.....(piano).....Carl Frommel.

Here we have quite a bright galop, one likely to be appreciated and admired on a first hearing. It may be a trifle monotonous on account of the frequent repetition of the primary subject, but altogether it is calculated to become very popular. Certain passages might be improved with regard to harmony and notation. The proofs must have been carefully read, as several bad errors have been allowed to remain uncorrected.

Chicago Music Company, Chicago, Ill.

1. Dearest little heart. Gavotte.....(piano).....J. Durège.
2. Angella. Reverie....."
3. Nun's Prayer. Melody....."
4. Undine. Polka....."

No. 1.—Without being at all original, this gavotte will attain a sensible popularity, because its rhythm is well defined

and the motives quite graceful. The composer has aimed at producing a pleasing work, and he has succeeded very well.

No. 2.—A piece planned in the free and graceful style characteristic of small salon pieces. Without saying anything in the least degree new, it is well calculated to take with those whose taste is not very exacting. There is matter in it for practice for young players.

No. 3.—Is an attempt at something of a little superior order to the two preceding pieces. It is, in fact, a comparatively easy "Song Without Words," and as such can be recommended for its melodiousness and general interesting matter. Perhaps it may be adjudged somewhat monstrous, but for all this its form is satisfactory as well as the presentation of the ideas.

No. 4.—This "Polka" exhibits Mr. Durège's chief fault—carelessness in the choice of matter. He should go farther off for his ideas, and then the charge of sameness and non-originality could not be made against him. This piece has the merit of brightness, and must certainly attain a good circulation; but we feel we have heard it all before in a slightly altered guise.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended November 4, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
Liverpool.....	23	\$1,453	..	..	..	..
Japan.....	1	50	..	..	..	..
Australia.....	4	243	..	..	..	..
Havre.....	..	..	..	..	*6	\$812
Argentine Republic...	4	427	..	..	..	..
New Zealand.....	25	2,156	..	..	..	..
Mexico.....	1	98	..	..	..	..
Copenhagen.....	1	125	..	..	..	..
Glasgow.....	..	..	..	..	11	1,500
Bremen.....	39	1,700	..	..	..	..
Hamburg.....	6	475	..	..	†19	3,361
Amsterdam.....	13	950	..	..	..	..
London.....	..	..	..	..	†10	1,250
Totals.....	117	\$7,277	..	..	46	\$6,923

* 1 Case felt. † 3 Cases felt, 450 Sound-boards, &c.
‡ Sounding-boards.

NEW YORK IMPORTS FOR THE WEEK ENDED NOV. 4, 1882.
Musical instruments, 164 pkgs.....value. \$16,451

A London critic says, with respect to Brahms' new concerto for the piano-forte, in B flat: "I unhesitatingly endorse the opinion of Dr. Hueffer. Brahms, as usual, is learned, lavish of scholastic devices, skillfully constructive, and an ingenious scorer; but, after all said and done, dismally dry. With a few transient exceptions, this concerto is as barren of melody, of interesting and fluent ideas, as the fig-tree of old—prodigal of green leaves, but devoid of fruit."

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

H. B. DODWORTH,
Hand Leader, 4 East 14th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 149 East 47th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

FREDERIC GRANT GLEASON,
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.
Address, care Hershey Music Hall, Chicago.

LEO KOFLER,
Organist of St. Paul's Chapel, Trinity Parish.
Voice Culture, 471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

GRAFULLA'S BAND,
FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

J. DE ZIELINSKI,
Pianist. Vocal Teacher of Italian School,
No. 6 Adams Ave., W., Detroit, Mich.

WILLIAM COURTNEY,
Tenor. Opera, Concert, Oratorio and Vocal Instruction,
19 West 18th st., N. Y. City.

MME. ADELINA MURIO-CELLI,
Vocal Instruction, 18 Irving place, N. Y. City.

MME. CAPPANI,
Vocal Teacher of Italian School, Drawing Room, Oratorio, Church and Concert Singing, Operatic Acting and Finishing for the Stage,
No. 208 Second ave., near 13th st., N. Y. City.

ALBERTO LAURENCE,
Instruction in Singing and the higher branches of Vocal and Dramatic Art, 18 East 14th st., N. Y. City.

H. W. NICHOLL,
Revises, corrects and rewrites Musical MSS., preparing and editing them for publication. Also proofs accurately read for composers and publishers. Lessons in harmony given by mail. Address office of the Courier, 74 Duane street, N. Y.

MRS. HARRIET CLARK,
Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

C. A. CAPPA,
(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:
25 Union Square, New York.

THE DIRECTORSHIP OF THE CLEVELAND Gesangverein being vacant, applications for the position will be received; references as to character, ability, &c., will be required. Address J. JASTER, Jr., care Henry Wick & Co., Cleveland, O.

WESER BROS.,

—MANUFACTURERS OF—

Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory and therefore can safely recommend.

IMPORTANT to Students of MUSIC.
The New Calendar of the New England CONSERVATORY and College of Music is sent free. Apply to E. FOURJEE, Music Hall, Boston, Mass.

BOSTON

Musical Instrument Manufactory.



BAND INSTRUMENTS.

71 Sudbury Street, Boston, Mass.

Music Dealers and Publishers.



Made by BOOSEY & CO., London. W. A. POND & CO., 25 Union Square, New York, Sole Agents for the United States. Full Price List on application.

EDWARD SCHUBERTH & CO., UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETERS, Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc. etc. Catalogues sent free upon application.

STULTZ & BAUER MANUFACTURERS OF Upright and Square Pianos,

Factory and Warerooms, 163 Bleecker Street New York.

Send for Catalogue and Price List.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.
Microfilm of a copy in
The Newberry Library Chicago 10 Illinois

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. De LA COVA,
Mr. CHAS. De JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

HENRY F. MILLER

BOSTON, MASS., U. S. A.

PIANO-FORTES.

J. & C. FISCHER

ESTABLISHED 1840

GRAND, SQUARE AND UPRIGHT PIANOS.

Nos. 415, 417, 419, 421, 423, 425, 427 & 429 West Twenty-Eighth Street, New York.

UNEQUALED FOR TONE, FINISH AND DURABILITY.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.

Only Successor to BOARDMAN, GRAY & CO.

Cor. 35th Street and Broadway,
NEW YORK CITY.

JACOB BROTHERS

53 and 55 Bushwick Avenue,
BROOKLYN, E. D.

— MANUFACTURERS OF —

GRAND, SQUARE AND UPRIGHT PIANOS.

PIANO LEGS, and UPRIGHT PIANO CASES.

Manufactured of best material by first-class workmen. Plain or Varnished Legs to Dealers.

B. N. SMITH, 20 & 22 Commerce St., New York.

ESTABLISHED 1884.

DIPPEL & SCHMIDT,

— Manufacturers of —

GRAND, SQUARE AND UPRIGHT

Piano-Forte Actions,

92, 94 & 96 CLINTON STREET, NEW YORK.

C. A. ZOEBSCH & SONS,

46 Maiden Lane, New York,

Manufacturers of the Best Quality Brass and German Silver Rotary Valve

BAND INSTRUMENTS.

Also "Besson," "Courtois" and "Distin" Styles Patent Light Piston Valve Cornets and Band Instruments. AND IMPORTERS OF AND WHOLESALE DEALERS IN

French, German and Italian **MUSICAL INSTRUMENTS,** Strings and Musical Merchandise in general.

Depot for C. F. MARTIN & CO.'S CELEBRATED GUITARS.

Which stand and ever have stood unrivaled, and are acknowledged the best in the world by the most eminent Soloists, such as: Madame De Goni, Mr. J. B. Coupa, Mr. Wm. Schubert, Mr. S. De La Cova, Mr. Chas. De Janon, Mr. H. Worrell, Mr. Napoleon W. Gould, Mr. N. J. Lepkowski. Depot of Genuine "Meyer" Flutes and Piccolos, "Berteling" Clarionets and Flutes, "Rogers" Best Drumheads, Tiefenbrunner Zithers,

Superior BOEHM FLUTES of Silver, Cocoa-Wood or Grenadillo.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

CHAS. WIELER.

BARNEY HAENSCH.

F. W. BOTHMER, Jr.

AMERICAN PIANO-FORTE ACTION COMPANY,

— MANUFACTURERS OF —

Grand, Upright and Square **Piano-Forte Action,** 343 & 345 WEST 37th STREET, bet. 8th and 9th Avenues, NEW YORK.

H. M. SMITH, Secretary and Treasurer.

ALL ORDERS PROMPTLY ATTENDED TO.

Whitney & Holmes Organ Co.

QUINCY, ILL.

Musicians, the Press and the public generally endorse these Organs, and the verdict is unanimous, that they are—Superior in Tone; Matchless in Mechanism; Peerless among all Reed Instruments made. New and Elegant Styles for 1884. Send for Catalogue.

HORACE WATERS & CO. PIANOS AND ORGANS.

AGENTS WANTED.

Warerooms, 826 Broadway,
Factory, Corner Broome and East Streets,
NEW YORK.

J. H. & C. S. ODELL, Church and Chapel ORGANS

of every description, with all Modern Improvements, including their Celebrated Patent Pneumatic Composition Movement between Manuals and Pneumatic Tubular Action.
40, & 406 West Forty-second Street,
NEAR NINTH AVENUE, NEW YORK.

JAMES A. WHITNEY COUNSELLOR-AT-LAW.

Special attention given to Patent and Trade-Mark Causes.

140 NASSAU ST., NEW YORK CITY, U. S. A.

JAMES A. WHITNEY,

Solicitor of United States and Foreign Patents and Trade-Marks,
No. 140 Nassau St., New York City.

American, Canadian, British and Continental Patents obtained for Inventors on favorable terms, and in the shortest possible time. Caveats filed, Reissues and Design Patents secured. Trade-marks and Labels protected by registry at the U. S. Patent Office and in Canada and Europe. Rejected Cases investigated and reported upon. Interferences conducted. Opinions on Questions of Infringement, the Validity of Patents, &c., &c.

PERSONAL attention throughout is given to each and every case—a matter of no inconsiderable importance to those who wish STRONG CLAIMS and specifications CAREFULLY DRAWN. Business may be transacted either in person or by mail, and in every detail is kept invariably SECRET and CONFIDENTIAL.
JAMES A. WHITNEY, 140 Nassau St., N. Y. City.

THE BAY STATE ORGAN

UNRIVALED FOR

Quality and Volume of Tone.

DO NOT FAIL TO CORRESPOND WITH
THE MANUFACTURERS,

C. B. HUNT & CO., 101 BRISTOL STREET, BOSTON, MASS.

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

NEW YORK ACADEMY OF MUSIC.

For the first appearance of Adelina Patti, which occurred on Monday evening, November 6, "Lucia di Lammermoor" was the opera presented, Mme. Patti, of course, appearing in the title-role. The audience assembled was both large and fashionable, and received the celebrated diva with the greatest enthusiasm. It was indeed a veritable triumph for her. The cast was as follows: Lucia, Adelina Patti; Edgardo, Signor Nicolini; Enrico Aston, Signor Galassi; Raimondo, Signor Monti; Arturo, Signor Rinaldini; Normanno, Signor Bioletto; Alisa, Mlle. Valerga. Of Mme. Patti's impersonation little need be said. It was a remarkable artistic exhibition of vocal and dramatic power. All of the time that she was on the stage she held the attention of the audience, and in the "mad scene" (third act), the conclusion of the opera was delayed on account of Patti being called out after the final passage. Her execution of the florid *floritura* throughout the work came as near to absolute perfection as possible, and her acting exhibited a very rare intelligence and an entire grasp of the situation. Altogether, it was a portrayal of the unfortunate Lucia's career as only Mme. Patti is able to present. As for floral offerings, there was no end to them. The support accorded Mme. Patti was excellent and quite a contrast to what she received at the Germania Theatre when she appeared there. Signor Galassi's Enrico was a splendid creation, and merited the hearty reception accorded it. He sang his best and was deservedly appreciated. Signor Monti also sang better than usual the part of Raimondo, while Signor Nicolini did his very best as Edgardo. Of course, he is not a great artist in any way, for he has neither the voice nor dramatic talent necessary to constitute him one. As for the chorus and orchestra much may be said in praise. It was a support of a different kind to what "la diva Patti" received before. Altogether, the first appearance of Mme. Patti was an unqualified triumph, and it is certain that her subsequent appearance will be equally brilliant.

The performance of "L'Africaine" on Wednesday evening, the 8th, was one not to be proud of. Although a debutante made her appearance in the rôle of Selika—Mlle. Boema—there was little to interest the audience otherwise, for Signor Ravelli seemed tired, and the part of Zelusko was given by Signor Caravatti, Signor Galassi being indisposed. Mlle. Boema is neither a splendid singer nor actress, but it should be admitted that her appearance under the conditions of the night in question was hardly calculated to display, at their true worth, the talents she possesses. Her singing is not artistic, and is very uneven, but here and there she exhibited dramatic instinct. She is, nevertheless, quite a valuable member of Colonel Mapieson's troupe, and can be employed to advantage in various positions. Signor Caravatti did the best he could. The chorus was excellent, and the spectacle in the fourth act as brilliant as usual.

On Friday evening, the 10th, "La Traviata" was represented, and Mme. Patti's second appearance made before the New York public this season. It is repeating an old story to say that Mme. Patti displayed those gifts that place her so high in the list of operatic artists. Her impersonation was a triumph, especially in the last act (the dying scene), where her acting was equal to her singing. Here and there during the evening she sang false, strange to say, despite her perfect schooling and exceptional ear. Her voice was not perfectly under control either. Nevertheless, she stood out brightly, as the star she is, against all her assistants. That her vocalization was perfect *cela va sans dire*. Although Signor Galassi was not in the best condition, he gave an effective interpretation of the rôle of Germont, his performance standing next to that of Patti. Signor Ravelli's personation of the part of Alfredo was on the whole weak, although here and there he sang with care and taste. Signor Monti, as the Medico, did his little with indifference. The other artists were Signor Rinaldini as Gastone, Signor Bioletto as the Marchese, Signor Costa as the Baron, and Mlle. Valerga as Amina.

At the Saturday matinée, "Les Huguenots" was again repeated, but the performance was mediocre and calls for no special notice here. The cast included Mme. Zagury, Signor Mierzwinski, Mlle. Rossini, &c.

The first public rehearsal of the New York Philharmonic Society occurred on Friday afternoon, November 10. The concert was given on the following Saturday afternoon, and was successful in every respect. It opened the forty-first season. The orchestra numbered over a hundred performers. The programme was decidedly interesting. It opened with Frederic H. Cowen's Scandinavian Symphony, which is an excellently written work despite its name. The first movement is not, perhaps, as interesting as it might have been made, for the second motive is quite beautiful, and capable of a rich and varied development. Mr. Cowen has written skillfully enough, but has scarcely made out of the subject matter what he could have done. A telling tremolo passage for the strings occurs in this movement. The second movement is written charmingly, but it is more stage than symphonic music. The horns behind the scenes produced a novel and delightful effect. The "Scherzo" is the gem of the work. It is a real

inspiration and really original. The melodic theme, of a rather commonplace character, and which breaks the flow of the movement, should be cut out. Rather have a short scherzo than prolong it in such a questionable manner. The finale is written in a most effective manner, and brings the work to an imposing close. Whatever opinions may be put forth with regard to Mr. Cowen's composition, no one can deny that it is highly interesting and displays remarkable scholarship. The performance was a worthy one and deserved all praise. The "Vorspiel" to "Parsifal" was an excerpt of a different character, and proved to be of a decidedly impressive character. The various motives are here presented with great clearness and simplicity, and although some of the thoughts are not as original as many others by Wagner, they are admirably presented and blended. The strings have an important part to play. Of course, the scoring is immensely effective. The tempo at which it was taken seemed slow, and perhaps the piece dragged more than it should have done. Of course, *Sehr langsam* can be variously interpreted, and as Wagner has not marked the time according to the metronome, no idea can be obtained of the precise tempo demanded. The "Vorspiel" was listened to with marked attention, but could only be intelligently appreciated by a few. The other orchestral number was Beethoven's Seventh Symphony. On the whole it was splendidly performed. A blur here and there is not to be spoken about. Miss Thursby, as the vocalist of the evening, sang Mozart's "Mia Speranza" and Liszt's "Die Lorelei." Neither one was given with remarkable success, for the singer's voice is too light for the building and she appeared also quite nervous. She was applauded quite heartily, but it was evident real enthusiasm was lacking. The first concert of the society is now a thing of the past, but it will always remain an interesting one. Its performance reflected the highest credit upon the able conductor—Theodore Thomas.

CHICKERING HALL.

The first of the series of popular concerts proposed to be given this season by Philip Hertfort (now conducting the band at Koster & Bial's concert hall), took place on Thursday, November 9, in the afternoon. The attendance was far from encouraging, and far poorer than the entertainment really deserved. The orchestra numbered forty-five, conducted by Mr. Hertfort, besides which there was a zither soloist, H. Muller, and three vocalists—Hattie L. Simms, Marie Bencheley and Mr. Courtney. There were twelve numbers on the programme, the orchestral selections being Godard's "Kermesse" and "Valse Lente," "Pizzicati," from Delibes' "Sylvia Ballet," &c., &c. Miss Simms sang "I'm but a simple peasant maid," from Balfe's "Rose of Castile," and Buck's ballad, "When the heart is young." In the latter she was heard to better advantage than in the former, and received an encore. Miss Bencheley sang Kücken's "Slumber Song" fairly well, but with exaggerated expression. Mr. Courtney was encored in the ballad "Come into the Garden, Maud," which he rendered quite acceptably. The closing number was Offenbach's overture to "Orpheus."

DRAMATIC.

GERMANIA THEATRE.

The regular members of the Germania Theatre company made their reappearance on November 6, after a provincial tour, in "Rolf Berndt," a drama of modern life, by G. von Pulitz, which was presented for the first time in America. Mr. Ernst in the title-rôle, and Miss Becker, who was delightfully natural as Marianna, a young girl, carried off the honors of the evening. The cast was excellent, and Misses Honnef and Bensberg and Messrs. Raberg, Meery, Schimke-Herrmann, Merten and Jonas also deserve mention.

WINDSOR THEATRE.

At the Windsor Theatre, "Mankind" was played all of last week by Daly's company. The scene representing the deck of a steamer with the descent of a fog, the pushing overboard of the woman, and the subsequent lifting of the fog and her rescue by a fishing smack, are wonderfully realistic and elicited unstinted applause. Mr. Leclercq's impersonation of the decrepit and diabolical old money-lender was the chief feature of the performance—after the panoramic effects.

THALIA THEATRE.

An artistic and exceedingly laughable entertainment, in which William Knaack appeared, was presented to the patrons of the Thalia Theatre, on November 6. The performance began with "Indian Summer," a translation of the popular comedieta by Meilhac and Halévy. Mr. Knaack personated the old uncle with charming humor. When the curtain fell upon his pardoning the young couple on condition that they should live with him, the audience recalled him and complimented him with prolonged applause. Julius Rosen's three-act comedy, "The Neighbor's Wife," followed. In the cast were Mr. Knaack, as the husband of one Camilla and uncle of the other, and Franz Teweke, as the swain who mistakes the niece for his former sweetheart, the present wife. With two such clever artists in the play it could not fail to be irresistibly funny. Their efforts were ably supplemented by Mr. Bollmann and the ladies associated with them in the caste.

MOUNT MORRIS THEATRE.

Minnie Palmer commenced an engagement at the Mount Morris Theatre on Monday evening, November 6, to a large house. The cast is with few exceptions the same as that with which the piece was played only a short time since in other

theatres in this city. This is the third time within the last two months in which Miss Palmer has played before a New York audience, and if one might judge from the way in which she was received on this occasion, she is a welcome as well as a profitable attraction to the manager as well as to his patrons.

NIBLO'S GARDEN.

Maggie Mitchell appeared as the heroine in "Fanchon," at Niblo's Garden last week. In this rôle Miss Mitchell is unequalled, and the constant plaudits of the large audience testified to the intense interest she created. There is a genuine touch of pathos in her delineation. It is difficult to imagine anything more realistic than her interviews with "granny." The play was performed excellently throughout.

BROOKLYN PARK THEATRE.

On November 6, for the first time in Brooklyn, "The Black Flag" was unfurled at the Park Theatre. The pathos and humor of the play were effectively brought out, Mr. and Mrs. Nat Goodwin and Edwin F. Thorne sustaining the principal parts. The scenic and mechanical effects were agreeably produced, and the audience, which filled the house, gave repeated evidence of hearty approval during the performance.

GRAND OPERA HOUSE, BROOKLYN.

"An Unequal Match" was given, on November 6, Ada Dyas appearing in her familiar rôle as Hester Graebrook. Mr. Grahame, as Harry Arncliffe, made his first appearance in this country, by permission of Mr. Abbey. He made a favorable impression. The performance was creditable as an entirety. The stage settings and appointments were handsome—a requisite not always met with in Brooklyn theatres, where economy in the matter of stage appointments is said to prevail.

NOVELTY THEATRE, WILLIAMSBURG.

"The World" was presented on Monday evening of last week before a good house. James M. Hardie, who sustained the leading part, won repeated applause. The company, which is fairly good, is well schooled, and the action of the play was smooth throughout. The occasion was the 1,040th performance, and a souvenir in the shape of a Japanese vase was presented each lady patron of the theatre.

LEE AVENUE ACADEMY OF MUSIC, WILLIAMSBURG.

Mr. and Mrs. George S. Knight played last week before a fair audience in Bronson Howard's four-act comedy, "Baron Rudolph." The piece was handsomely mounted, and the members of the company acquitted themselves in a manner that elicited frequent applause.

FIFTH AVENUE THEATRE.

Among great impersonations by actors of this generation it will be difficult to find one which can be set above Salvini's *Conrad* and few which approach it. Giacometti's heavy play, "La Morte Civile," which was presented at this theatre on November 6, contains a wonderful study in the flesh in the part of the escaped prisoner, *Conrad*. Its sorrow is never lifted, but, on the contrary, grows deeper, and at length becomes overwhelming between the strength of the situation and the power of the performer—power, indeed, but drawn out of such exhibition of physical weakness and suffering as defies description. As *Conrad* fell dead upon the floor and the curtain came down, the silence of the house was only broken by sobs. It was almost a minute before people knew that the great act and the terrible play were over. Then loud cries arose and the curtain was raised amid applause, but old players and veteran actors passed out with wet eyes, trying to tell each other in gasps how great they thought it was. Miss Prescott, Mr. Morrison, Miss Belgarde and Mr. Fitzpatrick supported the great tragedian worthily.

WALLACK'S THEATRE.

Mrs. Langtry played *Rosalind* in "As You Like It," on Monday evening, November 13, and so far as the reports of the daily papers are concerned there seems to be a consensus of writing down. We will not pretend to analyze the motives of those critics whose idea of criticism seems to be that it is continually necessary to find fault, except some kindly emotion is awakened on behalf of the person whom they attack. It is enough to say, that in so much as they carp at Mrs. Langtry's acting, they nevertheless disclose that she is sufficiently interesting to talk about, apart from her beauty and personal celebrity, and this alone indicates the *arrière pensée* which leads us to seriously consider whether they mean all that they say and are not ready to retract or find some excuse for reconsidering their opinions at some desired opportunity. Mrs. Langtry certainly is not a great actress. Prodiges are rare, and it takes years of toil, care and faithful performance to acquire the art of representing character. Intelligence will aid, but labor will produce, and Mrs. Langtry has not yet had that ripened opportunity to display her full measure. That she is not the worst actress in the world we may well believe; that she surpasses mediocrity, we may be assured from the fact that great pains are taken to induce the public to put her on a mediocre level. Her impersonation of *Rosalind* certainly is not ideal, and yet there are glimpses of possibilities in her rendition of the character not yet attained. She takes it better than many who hold a place on the stage, and when time and experience throw off restraint and induce that familiarity which enables the actress to lose sight of the situation and the audience and wrap herself up in the sentiment of her character, it will not be surprising if Mrs. Langtry will display that *verve* which somehow some of her critics seem to think has no existence.

The Artistic World.

AT HOME.

—P. H. Cronin, a St. Louis tenor, has taken up his residence in Chicago.

—Frank G. Dossert, an organist of Buffalo, has come to reside permanently in New York.

—M. Castellanos had a success at his concert given in Steinway Hall, on Tuesday of this week.

—Miss Valliere has decided to make her debut in opera, with what success the future will show.

—Margarethe Eissfeld has been singing in Milwaukee. She has a sympathetic voice and her style is unaffected.

—Charles E. Burroughs, who is well known in St. Louis as a tenor of some talent, has come to New York to locate.

—Mme. Nilsson has not only had an artistic success, but the receipts at all of her concerts have been unusually large.

—Miss Thursby's singing in concert has been quite successful. Her reception everywhere has been highly flattering.

—Myron W. Whitney, the popular basso, will sing in a concert in Chicago, on December 18, given by the Chicago Mozart Society.

—Mme. Vanoni has become a decided favorite at Koster & Bial's Concert Hall. Her singing is applauded to the echo every night.

—Minnie Hauk sang last week at Louisville, Ky. The house was crowded every time, and she received an enthusiastic welcome.

—Mlle. Marie, the opera-bouffe singer, has been ill with typhoid fever. She has overcome it, however, and is appearing the same as usual.

—Jacob Benzing, a basso from the Cincinnati College of Music, has been singing in several towns in Massachusetts with more than average success.

—Carl Faeltgen, a pianist connected with the Peabody Conservatory of Music, has been giving recitals in that city. His playing has called forth unqualified praise.

—J. Schmitzer met with a very hearty reception in Boston for his fine violin playing at one of the Nilsson concerts. He performed an Ernst selection in a masterly manner.

—Miss Von Radecki recently played at a Boston symphony concert and produced an excellent impression. She performs with the utmost neatness, but lacks force and passion.

—Emil Schenck, an excellent violoncello player, is now a member of the Beebe Chatterton-Bohrer Concert Company. His solos are always rendered in a thoroughly artistic manner.

—Emily Spader, the young soprano, is being well received wherever she appears with the Camillo Urso concert troupe. Her voice increases in volume and her style continues to improve.

—Catherine Lewis is obtaining at the Alcazar the same applause as greeted her in her former appearances at the Standard Theatre. Her acting is invariably bright and pleasing.

—Theodor Bjorksten, the tenor traveling with Nilsson, is a handsome young man, with an excellent voice. He attracted Mlle. Nilsson's attention in Stockholm by persistently following her about.

ABROAD.

—Ida Bloch has made a good impression as a pianist at the London Covent Garden Promenade Concerts.

—Peter Benoit will very likely direct the performance of some of his symphonic works at Angers this winter.

—The eminent prima donna, Stella Bonheur, recently met with the most flattering reception in "Carmen," at the Teatro Sociale, Treviso.

—Carolina Salla, of the Paris Opéra, will not leave Paris in November, as some journals have stated, but will remain there until January.

—*Le Menestrel* is publishing a series of articles on the life, works and artistic rôle of Cherubini, from the pen of Arthur Pougin, of much interest.

—Teresina Tua has again had a great success at the Hofoper Theatre, Vienna. She was encored and recalled before the audience several times.

—Teresina Singer has obtained a triumph in Rome in "L'Africaine." The journals loudly praise her conception and execution of the rôle of *Selika*.

—Mme. Enriquez is a favorite London violinist. Whenever she appears, the public applauds and the critics praise. She has a charming and finished style.

—Clara Doyle sang at a recent concert in London, and was dubbed by a critic a soprano of exceptional merit. She has been singing in the provincial towns with true success.

—Mlle. Janotha was enthusiastically received at the first concert of the Monday Popular series. She played, besides the concerted music, Mendelssohn's "Variations Serieuses."

—Master Jarseki, a native of Denver, Col., is a youthful pianist of exceptional promise. He is completing his studies in Berlin under Scharwenka. Much is expected from him in the future.

—A young and excellent tenor by the name of B. Angelo Massanet has been re-engaged for the Bueno-Retiro Theatre,

Barcelona. He is reported to have created a very good impression in "Faust."

—Pauline Viardot made her first appearance as a pianist at M. Pasdeloup's concert, on October 15. The lady is said to play with the same admirable expression which formerly distinguished her singing.

—Mlle. Krauss was among the performers who took part in a concert given in Paris, at the Salle Herz, on November 7, for the benefit of the inundated Italians. Her reception was in the highest degree cordial.

—Mr. Geussent, a pianist, recently gave a concert in St. James' Hall, London, and displayed a mastery over the taxing technicalities of the works he performed. He has sound judgment and excellent taste.

—Mme. Norman-Néruda will again occupy a conspicuous position as violinist at the Monday Popular Concerts. She recently played with the highest finish and exquisite grace a "Prelude, Romance and Scherzo," by Franz Ries.

—Frau Wilt recently appeared in "Norma" at the Politeama Theatre, Trieste. Her singing was praised for its effectiveness. Trills were given with astonishing brilliancy, and every kind of embellishment given out with remarkable precision. Her reception was exceptionally enthusiastic.

Operatic, Choral, Orchestral, &c.

HOME.

The Newport Choral Society expect to do great things the coming season. Rehearsals have already commenced.

Philadelphia had last week a novelty in the shape of an "Ideal Colored Concert Company." Its singing was quite good.

The Chicago Musical College will give ten entertainments this winter, in Apollo Hall, the programmes of which are to be of an interesting character.

The concerts of the New York Chorus Society will take place at Steinway Hall on the evenings of December 6 and 16, February 17 and April 14.

The Cecilian Society, of Philadelphia, will sing "The Messiah" in that city on December 14. Emily Thursby will sing the soprano solos. The performance is expected to be a superior one.

At the third concert of the New York Chorus Society, which takes place on February 17, Bach's cantata, "My Spirit was in Heaven," and scenes from Wagner's "Parsifal" are to form the programme.

Gilmore, with his fine band, returned to New York last week, and can now be engaged for concerts in the city and surrounding neighborhood. It is too excellent an organization to need praise here.

Gilbert and Sullivan's "Iolanthe" is now being rehearsed at the Standard Theatre, and will be produced simultaneously in London, New York, Philadelphia and Boston, on Saturday, the 25th of the present month.

"Haydn and Mozart Evenings" are to be given by J. A. Hill, at Chickering's, in Boston, on December 11 and January 2. The chief performers are to be Mr. and Mrs. Allen, Miss Van Arnhem and Wolf Fries.

The Choral Union, of Troy, N. Y., will perform during the season Haydn's "Creation" and Gounod's "Redemption." Theodore Thomas will be the conductor for the latter work. The chorus will number one hundred and fifty.

At the first and second concerts of the New York Chorus Society Gounod's new oratorio, "The Redemption," will be sung. The chief soloists are Mrs. Osgood, Miss De Lussan, Miss Winant, G. Simpson, Mr. Winch, Mr. Remmert, C. Fritsch, and Oscar Steins.

A new musical organization has been formed in St. Louis called the "Mendelssohn Quintet Club." George Heerich plays first violin; Valentine Schopp, second violin; Isaac Schoen, viola; Carl Froehlich, violoncello; and A. G. Robyn, piano. They will appear in concert in December.

At the final concert of the New York Chorus Society this season, which will take place on April 14, J. K. Paine's "Spring" symphony and selections from Gounod's "Faust" will be given. Why the latter it is hard to conceive, when so many choral works are lying around that have never been heard in this city.

The Cincinnati operatic festival will open on Monday, January 29, and continue throughout the week. There will be eight operatic performances, as follows: On Monday, "Traviata," with Mme. Patti; Tuesday, "L'Africaine;" Wednesday matinée, "Sonnambula," with Mme. Albani; Wednesday night, "William Tell;" Thursday, "Semiramide," with Patti; Friday, "The Flying Dutchman," with Mme. Albani; Saturday matinée, "Don Giovanni," with Mme. Patti, and the final performance, "Lohengrin," with Mme. Albani, Mme. Schalchi, Mierzewski and Galassi.

FOREIGN.

Verdi's "Aida" has given great satisfaction before the Lisbon opera-goers.

The Theatre Royal, Madrid, was opened by a performance of "Les Huguenots."

Ambroise Thomas's "Hamlet" has attained a marked success at the Teatro Lirico, Barcelona.

Ricordi has presented to the Pesaro Lyceum a number of valuable theoretical and musical works.

Robert Franz's scoring of Bach's "Christmas Oratorio" is being published by Leuckart, of Leipsic.

Strauss' "Merry War" has been represented with great success at the Alhambra Theatre, London.

Cesare Galliera has finished a new work called "Le ultime ore di Richelieu," libretto by the poet Rodolfo Paravicini.

Oreste Bimboni has finished his new opera entitled "Haidouk." The subject is taken from a Romanian legend.

La Gazette Musicale speaks of a *Preludio Orchestrale* and an *Offertoire*, by Luigi Mancinelli, as compositions of a high character.

A mass by San Francesco di Borgia, Duke of Gandia, found in the library of the college, Gandia, Valencia, has been recently heard.

"Françoise de Rimini" and "Le Tribut de Zamora" are just now holding their own in Paris. M. Saint-Saën's "Henry VIII." is being rehearsed with redoubled activity.

A new series of orchestral concerts promoted by the Philharmonic Society of Liverpool, were recently inaugurated under the conductorship of Mr. Meyder.

The Glasgow Choral Union Concerts will have this season the services of the following named artists: Albani, Patey, Lloyd, Maas, King, Foli and Santley as vocalists; Joachim and Sophie Menter, as solo instrumentalists.

A rare selection of old and choice stringed instruments, including specimens of the best Italian and English makers, pianofortes, harmoniums, wind instruments and music was recently sold by Puttick & Simpson, in London.

The members of the Grand Theatre and Popular Concerts orchestra in Marseilles presented an address of congratulation to M. Momas, the popular local *chef d'orchestre*, on the occasion of his nomination as an officer of the Academy, Paris.

Signor Auteri's new opera, "The Count of Gleichen," was to have been produced at the Theatre Carcano, with the prima-donna Berman-Gallignani and the tenor Nouvelli in the chief rôles, both having been selected by the composer.

Etelka Gerster, the prima donna, so well known and appreciated here, will sing at the Scala, Milan, the coming winter. Meanwhile she has undertaken a concert tour, commencing at Breslavia, afterwards Dresden, Leipzig, Berlin, Nice and Moscow. It will extend two months.

The first Crystal Palace Saturday Concert of the season contained Brahms' second piano concerto, in B flat, (op. 83), played by Oscar Beringer with great effect; Beethoven's 7th symphony; Bennett's concert-overture, "The Wood Nymph," and Wagner's "Waldweben," from "Siegfried."

Gustave Huberti has written a "Symphonie Funèbre" for full orchestra. According to custom, the work is divided into three parts: 1. "La Mort.—Desespoir, Hallucination." 2. "Scène fantastique au cimetière." 3. "Consolation." It is said the symphony will be heard in Brussels during the season.

Charles Hallé's twenty-fifth series of Manchester concerts will present a number of representative works, as Bach's "Passion Music," Handel's "Messiah" and "Israel in Egypt;" Haydn's "Creation;" the first act of Gluck's "Alceste;" Mozart's Symphonies in G minor and C major; Beethoven's Mass in D, and his C minor, A major and "Choral" Symphonies; Mendelssohn's "Elijah" and "Scotch" Symphony; Schubert's Symphony in C; Spohr's "Weihe der Töne;" Rossini's "Stabat Mater;" Schumann's Symphony in C; Berlioz's "Faust" and "Harold," and Bennett's "Woman of Samaria."

Much has been said of a new mass by Liszt, shortly to be performed in Vienna under the composer's direction. This news has now been in part denied. Liszt has not written a new mass, and the work to be executed at Vienna is most likely one of his five masses, the titles of which are given below: 1. Mass for men's voices and organ (1848); 2. Solemn mass composed for the consecration of the cathedral of Gran; 3. "Missa choralis," with organ accompaniment; 4. Mass written for the coronation of the Emperor Francis Joseph as King of Hungary; 5. Requiem written for men's voices and organ, unpublished, and written in Rome before 1870. It is, probably, this requiem which is to be produced in Vienna for the first time. Liszt thinks of writing a second requiem, but this, as yet, is only a project. At present the illustrious pianist is engaged on the instrumentation of his last symphonic poem, "Du berceau à la tombe," and is also writing a transcription of the "March of the Holy Grail," from "Parsifal." Liszt was in Weimar, where he remained till the end of October.

Notes and Actions.

....It is reported that since the election retail trade in the city has been dull.

....W. H. Hinds, of Hinds & Sons, dealers in pianos, &c., Newark, N. J., is dead.

....The demand at present being made on George Steck & Co. far exceeds the supply of goods.

....Behr Brothers & Co. are now turning out weekly from eighty to one hundred piano cases.

....Edward Behr, of Behr Brothers & Co., is having a very successful trip in the Eastern States.

....P. S. Locke, dealer in organs, &c., Des Moines, Iowa, has given a bill of sale for \$1,000.

....N. Darling & Co., music dealers, Providence, R. I., have dissolved partnership. N. Darling continues.

....Sproesser & Hanley, music dealers, Watertown, Wis., have dissolved partnership. Mr. Sproesser succeeds.

....T. Z. Evans, music dealer, Osage City, Kan., has been damaged by fire to the amount of \$900; insurance, \$600.

....Jones & Miles, dealers in musical instruments, Wichita, Kan., have dissolved partnership. D. W. Jones succeeds.

....The Sterling Organ Company has published a calendar for 1883, which is printed in colors. It will be an ornament to any store.

....Hardman, Dowling & Peck have begun to make shipments to the trade. Already quite a number of uprights have been forwarded.

....C. C. Clay, of Sherman, Clay & Co., dealers in pianos, music, &c., San Francisco, Cal., has conveyed a realty mortgage for \$10,500.

....G. A. Barlow, Trenton, N. J., placed considerable orders for pianos and organs in this city last week. He makes a specialty of the Sterling organ.

....It is said that owing to the demand being made on some houses in this city for instruments, they have to secure those of other makers for their rental department.

....Hines & Son, Newark, N. J., report a great demand for the "Telephone" pianos. Both members of this firm were in the city last week securing instruments.

....George M. Ackerly, Patchogue, Long Island, selected some fine instruments for the holiday trade, a few days ago, in this city. He handles the Haines piano largely.

....David Clark, aged sixty-two, a piano-stool factory hand, killed himself at Peterboro, N. H., on Sunday evening, November 5, because he could think of nothing to live for.

....B. N. Smith has advanced the wages of his leg carvers 10 per cent. on certain styles of work; He is now running his factory until late at night; so as to keep up with the demand.

....Behr Brothers & Co. have appointed the following named agents: Dyer & Howard, St. Paul, for the State of Minnesota, and William Bohlring & Co., Milwaukee, for Wisconsin.

....Geroge Hall, Cleveland, Ohio, was in town last week and left a large order with Behr Brothers & Co. Charles Blasius, Philadelphia, also called upon this firm in relation to instruments.

....Francis Neppert, 390 Canal street, is doing a good business in piano stools and scarfs, and his trade has largely increased. He is getting out new designs in scarfs, and it is thought that these will take with the public, inasmuch as his present styles are selling rapidly. Orders for the patent spring-back stools and the grand piano ottomans are increasing.

....Quite a number of the employees of Steinway & Sons who participated in the late strike have recently returned to work, and others are every day seeking employment at the factory. Matters now look as if the full complement of hands will soon be procured and business regain its usual animation. At present the concern turns out four pianos a day.

....A magnificent picture of E. H. McEwen, manager of the New York warerooms of the Sterling Organ Company, is to be seen at Marc Gambier's, 16 West Fourteenth street. It is a faithful likeness and of artistic merit. Among other prominent members of the music trade whose likenesses appear in the same gallery are Rufus W. Blake, William Steinway, F. Chickering and Harry Brown.

....J. & C. Fischer are doing a steady trade with the South American countries. Another large shipment of pianos is to be forwarded to this section during the current week. The firm has received quite a number of applications from dealers throughout the United States to become agents, but owing to the present pressure of business it has to defer consideration of them. After the holidays some of the applicants will be given a trial.

....Horace Waters & Co. have on exhibition in their ware-rooms the miniature grand piano which was made to the order of P. T. Barnum, by Kirkman & Son, London, England, in 1855, for the use of Gen. Tom Thumb. It cost \$1,000, and is said to be the only miniature instrument of the kind in the world. It is a full agraffe with Erard action, and is a 6½ octave. The case is of ebony, with rich gold trimmings, and the frame is of iron. It is a full concert grand and the tone is very fine.

....One of the most enterprising young men in the trade is F. Connor. The wonderful growth of his business is worthy of note. From a small beginning it is now assuming large proportions. From almost every part of the country applications for agencies are being received. The agencies established for some

time are constantly increasing their orders, and, although Mr. Connor has recently enlarged his facilities, he has to tax them to the utmost to satisfy demands.

....Ludden & Bates, Savannah, Ga., are about to embark in the manufacture of pianos. Mr. Ludden called one day last week on B. N. Smith, to negotiate for cases and legs for that purpose. He also visited Behr Brothers & Co.

....Among the visiting members of the trade to the city during the week were: Max Meyer, of Max Meyer & Brother, Omaha, Neb.; W. H. Prescott, Lincoln, Neb.; A. H. Chappell, New London, Conn.; George Hall, Cleveland, Ohio; Hines & Son, Newark, N. J.; George M. Ackerly, Patchogue, L. I.; G. A. Barlow, Trenton, N. J.; Mr. Lee, of Ryland & Lee, Richmond, Va.; C. W. Hetzel, Flemington, N. J.; J. A. Livingston, Toronto, Can.; J. T. Boles, Geneva, N. Y.; M. L. Bennett, Waverly, N. Y.

....The United States is justly celebrated the world over for its many excellent makes of pianos, and the leading musical artists of this country and of Europe have awarded uncalled for praise to American manufacturers for the excellence of their work. None, however, have received more genuine and general approbation than Decker Brothers, whose agent in this city is Lon Dinsmore, 158 "A" Tremont street. We need only say that these instruments are recommended by such well-known artists as Marie Litta, Clara Louise Kellogg, Carl Bergmann, Theodore Thomas, Emma C. Thursby, Carl Zerrahn, James W. Cheeney, W. H. Sherwood, and George L. Cheeney, besides numerous others of more or less note in the musical world. Any one purchasing a Decker Brothers' piano may rely upon getting an article of superior quality in every respect.—*Boston Shipping List.*

....The Boston Courier says: "The country is fairly flooded with pianos, put forward by their makers as 'the best,' but fortunately the question of good or bad is very easily settled by trial, and hence, sooner or latter, every instrument must stand or fall according to its actual merits or demerits. Upon this firm platform of the actual superior excellence of their instruments, the makers of the Behning pianos take their stand with entire confidence. The Behning piano has stood the severest tests of comparison with other and famous instruments, and the ordeal of long service, in great numbers, in all parts of the country, and their great excellence is now more than ever firmly and unquestionably established. From the beginning the makers, Behning & Son, of New York, have had but one standard—the highest; but one aim—perfection, and by using always the best and costliest materials, employing none but the most skilful workmen, and sparing neither pains nor expense in the manufacture, they have achieved a most flattering success, and to-day the Behning piano is distinguished for richness, purity and evenness of tone, elasticity of touch, readiness of action, and, in short, by all the qualities which the player can demand or the hearer delight in. This piano, which is destined to secure great popularity in musical Boston, is sold by Hunt Brothers, the managers of the agency here, at 608 Washington street, where our readers may see the various styles of squares, grands and uprights." The new enterprise is doing admirably, and the prospects as to its success are excellent. This firm is rapidly establishing agencies all over the country and is building up an extensive trade.

Briefs and Semi-Briefs.

....Emma Thursby will give a matinee concert at the Brooklyn Academy of Music on next Saturday afternoon.

....At Mr. Lambert's concert at Chickering Hall, November 23, a tarantello by M. Moszkowski will be played for the first time in this country.

....The Oratorio Society's first concert occurs next Saturday. Berlioz's "Grand Requiem Mass" will be performed, with Signor Ravelli as the soloist.

....Dr. J. Barthowski is now leader of Beman's orchestra, so-called, at Binghamton, to fill the place of William Bendix, who returned to Cleveland.

....The concerts and lectures to be given this winter under the auspices of the Binghamton Library Association will be as fine as any course ever given there.

....The Germania Orchestra of Philadelphia, conducted by W. M. Stoll, Jr., began a series of six symphony concerts at the Academy on last Saturday night.

....Emma Thursby and her concert company gave a concert at the Baltimore Academy of Music on the 15th, and will give another one at the same place on the 23d inst.

....The Binghamton City Guard Band will buy new instruments and uniforms as the result of a fair and a number of concerts to be given during its continuance.

....The Fanny Kellogg-Brignoli Concert Company will give the first entertainment of the star lecture course on this Thursday evening at the Chicago Central Music Hall.

....The Beethoven Society of Chicago will play a new septet by Saint-Saens, written for piano, strings and cornet, at its musical soirée, on Saturday evening, in Fairbank Hall.

....Blanche Roosevelt will give a concert in this city on next Saturday evening, the 18th inst., at which she will have the assistance of some of the principal artists from Her Majesty's opera company.

....A concert will be given on Saturday evening, the 25th inst., by Adele Margulies, who will play a number of pianoforte pieces, including Beethoven's sonata, op. 110, Joseffy's "Aquarelle," and Chopin's "Ballade," in G minor. Ida Kleber, soprano; Richard

Arnold and Ferdinand Aubert, violoncellist, will also take part in the concert.

....Christine Nilsson will revisit Boston at the end of this week, and will give a concert in the Music Hall on next Saturday afternoon, assisted by the members of her company who appeared at her recent concerts in that city.

....A benefit concert was recently given to Lizzie Stoppard, directress of the choir of the First Presbyterian Church, at Binghamton, N. Y., in which the best talent of that city gave assistance.

...."The Huguenots" will be given at the Academy of Music, Brooklyn, this (Thursday) evening, by Her Majesty's Opera Company. The cast will be the same that appeared at the New York Academy.

....Haydn's "Creation" was performed at Mechanics' Hall, Boston, on last Monday evening, by the Handel and Haydn Society. The solos were sung by Emma Thursby, C. R. Adams and J. T. Winch.

....Mr. Mapleson's company is to be further added to in the presence of Signor Ciampi-Cellaj, a baritone who was here with Carlotta Patti in her concert tour of 1879-80. He has sailed for New York in the Catalonia.

....Mr. Saalfeld will give another series of popular concerts this season in Steinway Hall. The first will occur on November 20, at which Marie Litta will appear. Other well-known artists are likely to take part in these entertainments.

....Alexander Lambert, the pianist, will give a concert at Steinway Hall on Thursday evening, the 23d inst., at which he will have the assistance of Lillie Berg, soprano; Richard Arnold, violinist, and Charles Werner, violoncellist.

....Mary E. Wadsworth began a two weeks' engagement at the Alcazar on last Monday evening, appearing in her own musical adaptation of Ricci's "Crispino e la Comare," and entitled "The Cobbler and the Witch." A ballet was introduced.

....A pupils' concert took place at the music and art rooms connected with the Binghamton Institute on Monday evening, November 6. Master Paul Eno played the cornet with much skill, and the piano and vocal music was also good.

....The Nilsson Concert Company appeared in Mechanics' Hall, Worcester, Mass., on November 8, to a large and enthusiastic audience. Mme. Nilsson received a perfect ovation, being recalled after each number. C. E. Pratt, accompanist.

....The Boston Music Hall was packed on last Saturday evening, at the sixth symphony concert of the series. The orchestra of seventy performers, conducted by Georg Henschel, performed the instrumental selections, and Emily Winant was the vocalist.

....Miguel Castellanos gave his first matinee on Tuesday, at Steinway Hall, under the management of John Lavine. Mr. Castellanos comes here with a fine reputation, which is prejudiced by his technique. He was assisted by Carlos E. Hasselbrink and Iwan Morawski.

....Attention is again called to the entertainment to be given in aid of the building fund of Sorosis to-day (Thursday) at Chickering Hall. Louise Gage-Courtney has not only organized the company, but has also constructed the entertainment, which is rather novel. She has selected Walter Scott's poem for a foundation, and illustrates it with incidental and descriptive music of various composers, to be sung by the different characters. The prospects are that a brilliant assemblage will be present, as both Mme. Courtney and the Sorosis have a host of friends.

....The opening promenade concert of the season by the Seventh Regiment Band will be given on Saturday evening next, the 18th, at the Seventh Regiment armory, under the direction of C. A. Cappa, leader. There will be a concert each month during the drill season. The band, through the energy of Mr. Cappa, is composed of skilled musicians, and is one of the finest in the country, and should be heard in concert by everybody. Dancing will be permitted. Hat and coat rooms will be provided for both ladies and gentlemen.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 266,329. Musical Scale Indicator.—Charles F. Vetter, Boston, Mass., assignor to Charles O. Hunter, same place.

No. 266,411. Attachment for Mechanical Musical Instruments.—Oliver H. Arno, Wilmington, Mass.

No. 266,435. Reed Organ.—Joseph Courville and George T. Davis, Detroit, Mich.

No. 266,473. Combined Cane and Opera Glass.—Samuel Helgott, New York, N. Y.

No. 266,552. Insulator for Musical Instruments.—Joseph Synar, Honesdale, Pa., assignor of two-thirds to Henry B. Synar, same place, and John T. Synar, Green Ridge, Pa.

No. 266,715. Portable Music Stand.—Henry Niehoff, New York, N. Y.

No. 266,826. Musical Box.—Albert Jeanrenaud, St. Croix, Switzerland, assignor to M. J. Paillard & Co., New York, N. Y.

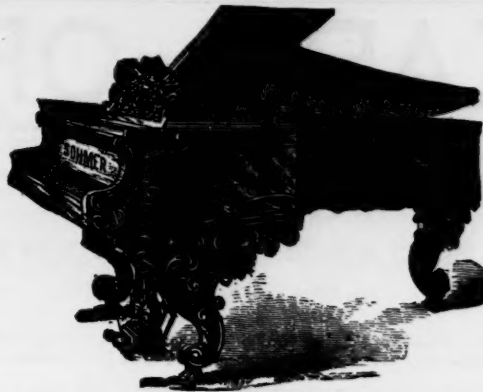
No. 266,914. Mechanical Musical Instrument.—Frank Stone, Worcester, Mass., assignor to the Munroe Organ Reed Company, same place.

DESIGNS.

No. 13,344. Organ Case.—Edwin P. Carpenter, Worcester, Mass. Term of patent 7 years.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

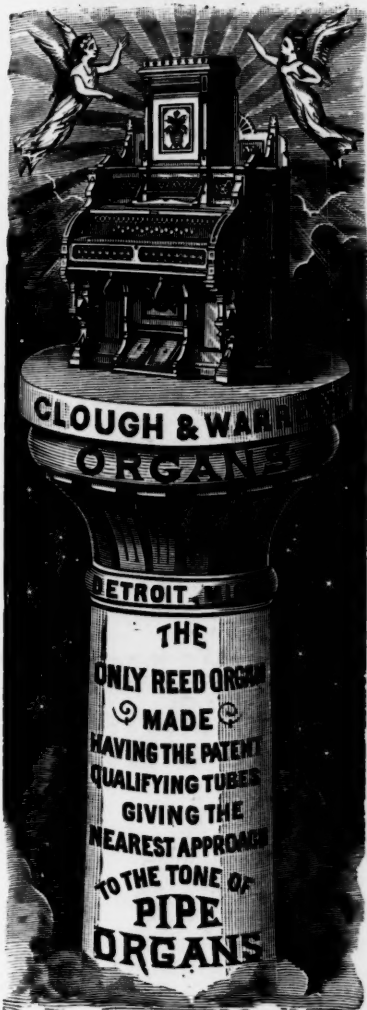


SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



Send for Illustrated Catalogue. Mailed Free

CLOUGH & WARREN ORGAN CO.

Factory: DETROIT, MICH.

New York Warerooms:

44 EAST FOURTEENTH STREET,

(UNION SQUARE.)

When People are Traveling Comfort and Safety are the

TWO PRINCIPAL OBJECTS IN LIFE!

COMFORT!

"The Erie is by far the smoothest road I ever traveled on, either in this country or in Europe; and I consider it the perfection of railroad traveling. With the clean, light and airy coaches, polite attendance, freedom from dust, noise and jar, we reached Chicago hardly realizing what a long journey we had performed. And then such a breakfast as we had the morning after leaving New York, at Hornellsville, is certainly deserving 'honorable mention.' Such a table as they have there, with a full half an hour to enjoy it, is enough of itself to attract passengers."—*Ex. U. S. Minister, E. B. Washburne.*

SAFETY!

"5,491,441 Passengers were carried over the Erie Railway in 1881. Of this vast number, only two were killed—one by falling from the platform of a car on which he insisted on standing, and the other in jumping from a train while in motion."—*New York State Engineer's Report for 1881.*

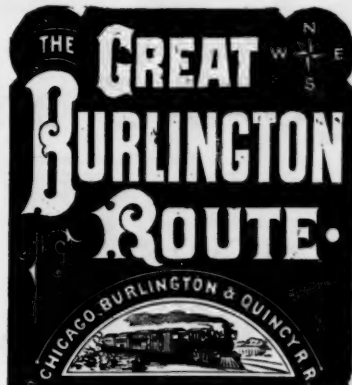
No better evidence than the above need be wanted that both of these objects are secured to the traveler who purchases his ticket over the

THE GREAT ERIE RAILWAY, LANDSCAPE ROUTE

E. S. BOWEN,
General Supt.,
New York.

OF AMERICA.

JNO N. ARBOTT, Gen. Passenger Agt., New York.



Covering, as it does, 4000 miles of line, and reaching directly the principal points in the West and on the Mississippi and Missouri Rivers, offers the best inducements of any Western Line to the Profession in general.

LARGE AND COMMODIOUS HALLS are located at nearly all points.

Special particulars and rates of fare can be obtained by addressing

T. J. POTTER,
3d Vice-President and General Manager,
CHICAGO, ILL.

PERCEVAL LOWELL,
General Passenger Agent,
CHICAGO, ILL.

JOHN Q. A. BEAN, General Eastern Agent,
317 Broadway, NEW YORK.

306 Washington Street, BOSTON, MASS.

"THE GREAT ROCK ISLAND ROUTE"

Calls your attention to the following REASONS WHY, if about to make a Journey to the GREAT WEST, you should travel over it:

As nearly absolute safety as is possible to be attained, are connections in UNION DEPOTS, at all important points. No change of cars between CHICAGO, KANSAS CITY, LEAVENWORTH, ATCHISON or COUNCIL BLUFFS. Quick journeys because carried on Fast Express Trains. Day cars that are not only artistically decorated, but furnished with seats that admit of ease and comfort. Sleeping cars that permit quiet rest in home-like beds. Dining cars that are used only for eating purposes, and in which the best of menus are served for the reasonable sum of seventy-five cents each. A journey that furnishes the finest views of the fertile farms and pretty cities of Illinois, Iowa and Missouri, and is afterwards remembered as one of the pleasant incidents of life. You arrive at destination rested, not weary; clean, not dirty; calm, not angry. In brief, you get the maximum of comfort at a minimum of cost.



That the unremitting care of the Chicago, Rock Island & Pacific Railway for the comfort of its patrons is appreciated, is attested by its constantly increasing business, and the fact that it is the favorite route with delegates and visitors to the great assemblages, political, religious, educational and benevolent, that assemble from time to time in the great cities of the United States, as well as tourists who seek the pleasantest lines of travel while en route to behold the wonderful scenes of Colorado, the Yellowstone and Yosemite. To accommodate those who desire to visit Colorado for health, pleasure or business, in the most auspicious time of the year, the summer season and months of September and October, the Company every year puts on sale, May 1st, at all coupon ticket offices in the United States and Canada, round trip tickets to

DENVER, COLORADO SPRINGS AND PUEBLO,

At reduced rates, good returning, until October 31st. Also to San Francisco, for parties of ten or more, good for ninety days, at great reduction from regular fares.

REMEMBER, this is the most direct route for all points WEST and SOUTHWEST. For further information, time-tables, maps or folders, call upon or address

R. R. CABLE,
Vice-President and Gen'l Mgr., Chicago.

E. ST. JOHN,
Gen'l Ticket and Pass'r Agent, Chicago.

JOHN M. SCHULER,

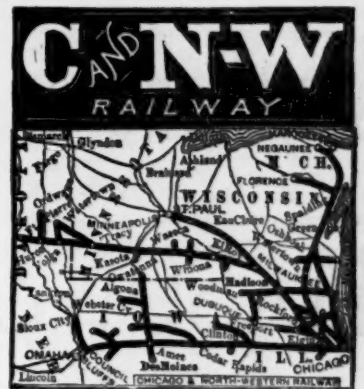
— MANUFACTURER OF —

Grand, Square and Upright

Piano-Fortes.

WAREHOUSES AND FACTORY:

No. 916 Main Street, near Allen,
BUFFALO, N. Y.



The Chicago & Northwestern Railway

Is the OLDEST! BEST CONSTRUCTED! BEST EQUIPPED! and hence the

Leading Railway of the West and Northwest!

It is the short and best route between Chicago and all points in Northern Illinois, Iowa, Dakota, Wyoming, Nebraska, California, Oregon, Arizona, Utah, Colorado, Idaho, Montana, Nevada, and for Council Bluffs, Omaha, Denver, Leadville, Salt Lake, San Francisco, Deadwood, Sioux City, Cedar Rapids, Des Moines, Columbus, and all points in the Territories, and the West. Also for Milwaukee, Waukesha, Green Bay, Oshkosh, Sheboygan, Marquette, Fond du Lac, Watertown, Houghton, Neenah, Menasha, St. Paul, Minneapolis, Huron, Volga, Fargo, Bismarck, Winona, La Crosse, Watonwan, and all points in Minnesota, Dakota, Wisconsin and the Northwest.

At Council Bluffs the Trains of the Chicago and Northwestern and the U. P. Railways depart from, arrive at and use the same joint Union Depot.

At Chicago, close connections are made with the Lake Shore, Michigan Central, Baltimore and Ohio, Ft. Wayne and Pennsylvania, and Chicago and Grand Trunk Railways, and the Kankakee and Pan Handle Routes. Close connections made at Junction Points.

It is the Only Line running the CELEBRATED NORTHWESTERN DINING CARS West or Northwest of Chicago. Pullman Sleepers on all Night Trains.

Insist upon Ticket Agents selling you Tickets via this road. Examine your Ticket, and refuse to buy if they do not read over the Chicago and Northwestern Railway.

If you wish the Best Traveling Accommodations you will buy your Tickets by this route, and WILL TAKE NONE OTHER.

All Ticket Agents sell Tickets by this Line.
D. LAYNG, Gen. Supt., Chicago.

A. HAMMACHER.

A. HAMMACHER & CO.,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

Send for our New Illustrated Catalogue.

209 BOWERY, NEW YORK,

Manufacturers of and Dealers in

PIANO-FORTE HARDWARE,

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO, Worcester, Mass., or Toledo, Ohio.

Send for Prices of the

PACKARD ORGAN

Manufactured by the

FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

C. KURTZMANN— **GRAND** —
SQUARE ~~AND~~ UPRIGHT,
Nos. 106, 108 & 110 Broadway,
BUFFALO, N. Y.**PIANOFORTES**

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.

Gold Medal at the
World's Fair, Vienna,
1873.**ST ECK**Gold Medal at the
World's Fair, Vienna,
1873.

Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers.
FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.**WESSELL, NICKEL & GROSS,**

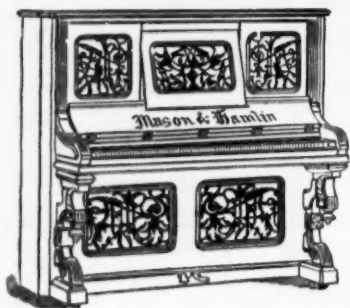
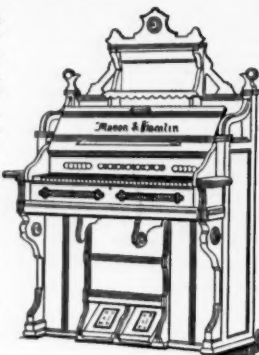
Manufacturers of Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 457, 459 & 461 West 45th St., cor. Tenth Ave., New York.

NEW YORK WAREROOMS.**STERLING ORGAN COMPANY,**

No. 9 West Fourteenth Street.

E. H. McEWEN & CO., Managers.**MASON & HAMLIN****PIANOS**ARE now ready, embodying the important improvements of **MR. ALBERT K. HEBARD**, of this Company prominent among which are a **NEW SYSTEM OF STRINGING** and a **SIMPLIFIED AND VERY EFFICIENT ACTION**.Having erected, adjoining their previous ample works, a large factory and furnished it with every appliance for best piano making, the **Mason & Hamlin Co.** have now ready**UPRIGHT GRAND PIANOS**which they believe to present the **VERY HIGHEST EXCELLENCE** and **CAPACITY** yet **ATTAINED** in this **INSTRUMENT**, and to be surpassed by none in elegance of design and finish. **ILLUSTRATED CIRCULARS**, with explanations of improvements, sent to any address.**ORGANS.****THE MASON & HAMLIN CO.** now regularly manufacture more than **One Hundred Styles** of their well-known **CABINET ORGANS**—unquestionably the best instrument of this class in the world—adapted to all uses, and sold, either for cash or easy payments, at the lowest prices at which instruments of such excellence can be offered even by the manufacturers who have greatest facilities for their production. Style 103, 3½ octaves, sufficient compass and power with **BEST QUALITY**, for popular, sacred and secular music generally, net cash price only \$22. Larger styles at \$30, \$57, \$72, \$78, \$93, \$108, \$114 to \$200 and up. The larger styles are not only **UNEQUALLED** but **WHOLLY UNRIVALED** by any other **Reed Organ**. For one of these they had the honor to receive, within a few days, an order for the personal use of **Dr. Franz Liszt**.Of the unapproached excellence of **Mason & Hamlin Organs** there is proof equal to demonstration. At **EVERY ONE** of the **GREAT WORLD'S INDUSTRIAL EXHIBITIONS** and **COMPETITIONS** for **SIXTEEN YEARS** they have been decreed **HIGHEST HONORS**, being the **only American Organs** which have been found worthy of such at any.A **NEW ILLUSTRATED CATALOGUE**, 40 pages, 4to, is ready this month, adding a number of new styles, and will be sent free.**THE MASON & HAMLIN ORGAN AND PIANO COMPANY,**

46 East 14th Street (Union Square), NEW YORK.

154 Tremont Street, BOSTON.

149 Wabash Avenue, CHICAGO

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

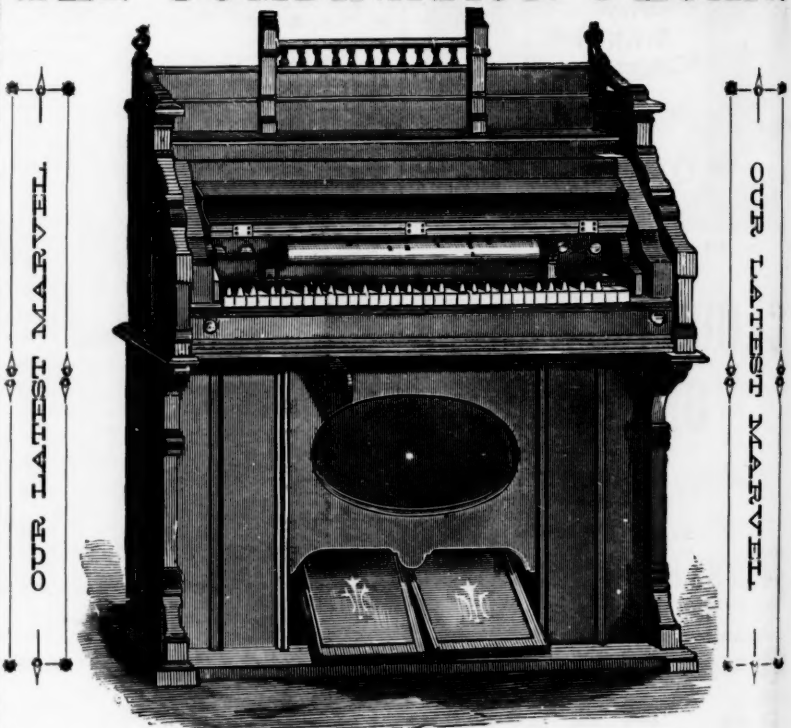
GEORGE BOTHNER,

MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions,

144 and 146 Elizabeth St., New York.

THE COMBINATION ORGAN.**THE COMBINATION ORGAN** is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.**THE MECHANICAL ORGUINETTE CO.,** 831 Broadway, bet. 12th & 13th Sts., N. Y.**THE NEW ENCLAND PIANO**

Is meeting with the highest praise from Dealers and Purchasers. Write for Prices to

NEW ENCLAND PIANO CO., George Street, Highland District, BOSTON, Mass.

A NEW SYSTEM OF REPRODUCTION. UNAUTHORIZED REPRODUCTION PROHIBITED.

Microfilm of a copy in
The Newberry Library, Chicago 10 Illinois

**KRANICH
& BACH****GRAND, SQUARE AND UPRIGHT PIANOS
LEAD THE WORLD.****KRANICH
& BACH**

Send for Illustrated Catalogue, which is free to all. Prices Reasonable. Terms Easy.

Warerooms, 237 E. 23d St. Factory, from 233 to 245 E. 23d St., New York.

GABLER**GRAND, SQUARE AND UPRIGHT PIANOS.**

All my Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and Nov., 1875, and my Uprights have my patent metallic action frame, cast in one piece (patented May, 1877, and March, 1878), which has caused them to be pronounced by competent judges,

PIANOS.

— THE BEST PIANOS MANUFACTURED. —

Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

BEHR BROS. & CO292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY.**CABLE & SONS,**

— MANUFACTURERS OF —

Square and Upright Pianos.

Factory, 213 to 221 W. 36th Street, New York.

SPECIAL CASH PRICES.

QUINBY BROTHERS,

MANUFACTURERS OF

BRASS BAND INSTRUMENTS,

(Round, Flat and Piston Valves.)



No. 62 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed.Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.W. L. ALLEN, Managing Editor.
H. A. HARMAYER, City Editor.
ROBT. A. BAGLEY, Business Manager
NICHOLAS BIDDLE, Treasurer.**T. L. WATERS,**

MANUFACTURER AND DEALER IN

Pianos and Organs,

14 East 14th Street, New York.

Agents wanted. Send for Illustrated Catalogues.

Monthly Price, 6d., by Post, 7d., Subscript'n, \$1.75 a year.

The Orchestra and The Choir.

Published on the first of every month.

THE ORCHESTRA, which has been established
nearly twenty years, has during that time been
held in high esteem for its thoroughly independent
tone, its just and unbiased criticism, and its aim to
promote the objects of all who are interested in the
development of High Class Music.

Scale of Charges for Advertisements.

Per Inch, in Column..... 50 50, 6d.
REPEATS.—Four Insertions charged as Three if
prepaid in one amount.Ordinary Page..... 4 48, 0d.
Column..... 2 108, 0d.
WILLIAM REEVES, 185 FLEET ST., LONDON.
Office of "Reeves' Musical Directory."**L. C. HARRISON,**

Successor to WM. M. WILSON,

Formerly HENRY ERBEN & CO.,

— MANUFACTURER OF —

Church, Chapel and Parlor

Pipe Organs

260 & 262 WEST 28th STREET,

Near Eighth Avenue, NEW YORK.

CLIFFORD HUGININ, Musical Editor.
LEWIS J. ALLEN, Society Editor.
MRS. F. M. BUNDY, Society Reporter.
MRS. L. F. GUYTON, N. Y. Correspondent.**THE CHICAGO WORLD,**

DEVOTED TO SOCIETY AND THE FINE ARTS.

Subscription, \$2 per Year; Single Copies, 5 Cts.

The Only First-Class Family Paper in Chicago or the West.

Having the LARGEST CIRCULATION of any Literary Journal published West of New York. Circulated
Throughout the Known World; 20,000 to 30,000 Every Saturday.

FINE ENGRAVING, PRINTING, ELECTROTYPING STOCK CUTS, ETC.

OFFICES: 38 and 40 DEARBORN ST., CHICAGO, ILL.

MUNROE ORGAN REED CO.

ESTABLISHED JANUARY 1, 1869.

— TWENTY MILLIONS —
of our Reeds now in use.ARE prepared to supply the demands of the Trade
in the most perfect manner, both as regards
quality and price. Reed Boards of any desired
plan made to order from carefully-selected stock.
Also manufacture the best and cheapest Octave
Coupler in the market, and constantly keep on hand
full lines of Organ Materials, including Stop-
Knobs, Key-Boards (both Celluloid and Ivory),
Felts, &c. &c.

— OFFICE AND FACTORY: —

25 Union Street, Worcester, Mass.

G. McFADDEN,

MANUFACTURER OF

PATENT LIGHT PISTON VALVE

Clear Bore Musical Instruments.

My Instruments received the highest Centennial
Award, a Medal of Merit, and a Diploma of Honor
Established in 1872. Send for Catalogue.

BILLINGS & CO.
MANUFACTURERS.
PIANOS.
MAKE YOUR OWN CHOICE.
THE BEST PIANOS AT LOWEST PRICES.
Office and Warerooms, 21 E. 11th Street,
Factory, 121 & 126 W. 25th Street,
NEW YORK, U.S.A.

**DECKER PIANOS,
BROTHERS'****BEST NOW MADE.**

No. 33 UNION SQUARE, New York City.

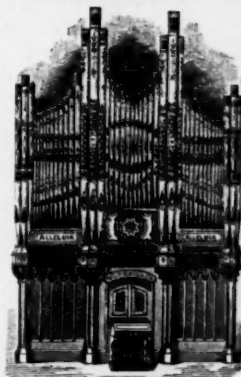
— ESTABLISHED 1871. —

MOLINE PIPE ORGAN COMPANY,

MANUFACTURERS OF

CHURCH ORGANS

Moline, Illinois.

THE most complete establishment in the country. Conducted by
graduates of the most noted London Organ Builders. Our instru-
ments are noted for their fine voicing, beauty of tone, and superiority of
workmanship throughout.Testimonials furnished, on application, from the first Organists in
America.

Our Illustrated Catalogue will be sent on application.

FRANCIS NEPPERT,

Manufacturer of

PIANO AND STOOLS— ALSO —
Music Racks, Stands, &c.

PIANO COVERS

AND

SCARFS

FOR

Upright Pianos.

390 Canal St., New York.

New Catalogue and Price List now Ready.

F. CONNOR,**PIANOS.**

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

STEINWAY

GRAND, SQUARE AND UPRIGHT

PIANOS.

STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,
Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.
Opposite One Hundred and Twentieth Street, New York.

ESTABLISHED 1842.

ESTABLISHED 1842.

Grand, Upright and Square HARDMAN PIANOS

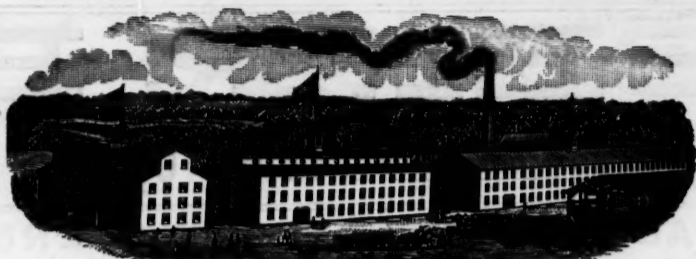
ARE UNSURPASSED.

Acknowledged by the entire trade as the most remunerative and easiest selling Piano made, and no dealer should fail to call and convince himself of the fact.

HARDMAN, DOWLING & PECK, Manuf'rs,
Factory and Warerooms, 57th Street & 10th Avenue, New York City.

ALFRED DOLGE,

Steam Lumber Works:
Salisbury.



Saw Mills: Port Jayden
and Otter Lake.

Felt Works at Dolgeville.

Piano and Organ Materials.

122 East 18th St., NEW YORK.

132 Queen Victoria St., LONDON.

ESTABLISHED 1843.

ESTABLISHED 1843.

WOODWARD & BROWN,

Pianoforte Manufacturers,
592 WASHINGTON STREET. BOSTON, MASS.

THE SMITH AMERICAN ORGAN CO.

MANUFACTORY AND PRINCIPAL OFFICE, BOSTON, MASS.

BRANCH HOUSES—London, Eng., 57 Holborn Viaduct; Kansas City, Mo., 817 Main Street; Atlanta, Ga., 27 Whitehall Street.

BEHNING

FIRST-CLASS
Grand, Square and Upright
PIANOFORTES.

BEHNING

—With Improved Patent Agraffe Attachment and Name Board.—

Warerooms, 15 East 14th Street, and 129 East 125th Street, New York.



LINDEMAN & SONS

PIANOS.

Most Elegant and Best Manufactured. Low Prices and Easy Terms.

No. 92 BLEECKER STREET, NEW YORK.

NEW STYLES FOR 1882!

Novel! Original! Superb!
STERLING ORGAN COMP'Y,
DERBY, CONN., U. S. A.

PIANOS
CHASE

HAVE NO SUPERIOR

The Trade Invited to Test
Quality and Price.

CHASE PIANO CO.,
Manufactory and Warerooms,
RICHMOND, INDIANA.

PIANOS
CHASE

LOCKWOOD PRESS, 74 Duane Street, New York.